

NOTE C TO SEALOW. When you fished the fire property of a will be placed in the health of our subflex to

Printing ink is a difficult article to sell

Yet good salesmanship can do it, For it is done every day.

But re-orders, and the establishment

Of permanent trade, are dependent

Upon the satisfaction

The customer derives from his purchases.

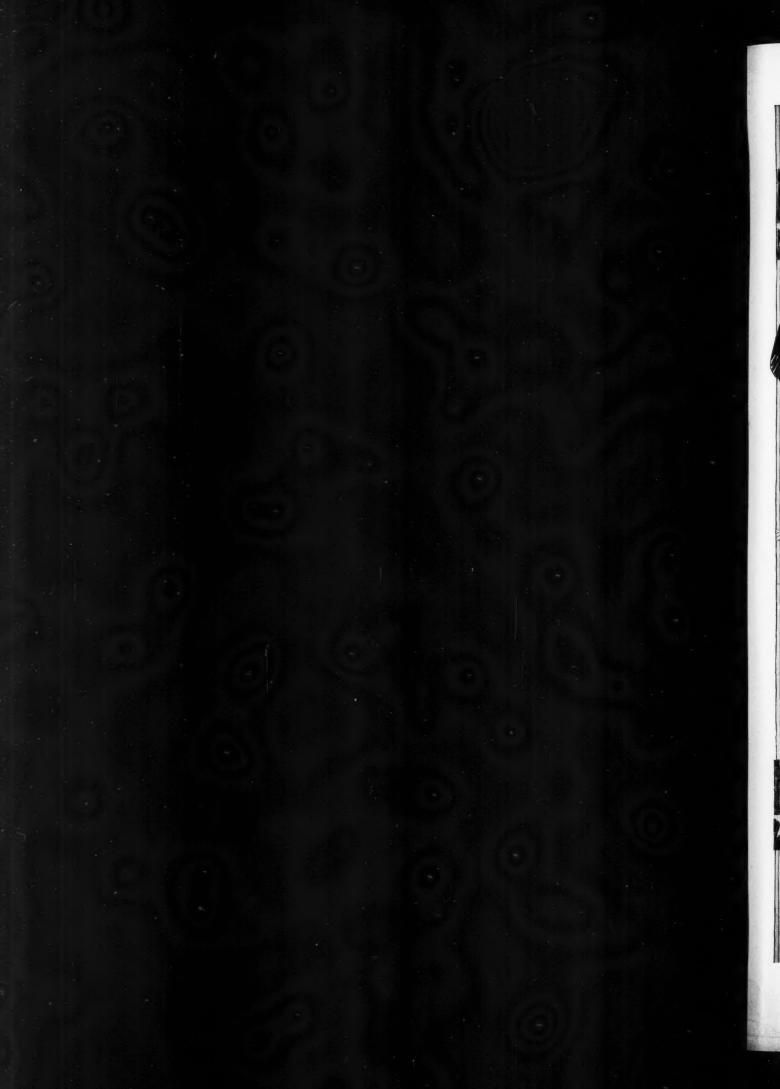
That is why

More printers use Ullman's Inks
Than any other brand.

Sigmund Ullman Co.

New York Chicago Cleveland

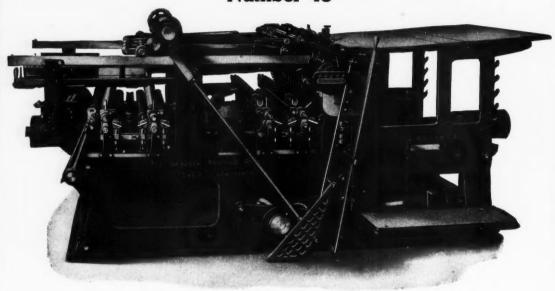






# The Babcock Optimus

Number 43



Runs easily and quietly at 2,500 per hour, stands low, takes little room, is conveniently handled and, with our other Pony Presses, has never been equalled in printing small forms with big profits.

## **Every Babcock Optimus**

whether large or small—two, three or four roller—embodies every requisite for fine half-tone and color work or for rapid commercial printing. No other flat beds are so universally equipped with time and labor saving devices.

## The Babcock Optimus

is built in ten sizes and will print all sizes of paper, from a postal card to a sheet 42 x 62, and all qualities from cardboard to tissue, without change in adjustment.

See the Optimus at Work. Our Best Advertisements Are Not Printed—They Print.

#### The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN.

38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal. John Haddon & Co., Agents, London, E. C.





# **FOLDER** NO. 189

YOUR business growth depends a good deal on shrewd selection of equipment.

It isn't profitable to buy a folding machine simply because it does a variety of odd folds, unless your everyday requirements demand such a variety. You would be only tying up your capital and getting nothing in return.

It is better to buy an elastic folder, the range and capacity of which is suited to standard needs, and which can grow right

along with your business.

Such is the Dexter No. 189. It is built in units. You can get as many units as you need now, and add any or all of the extra six units as your range of work increases. Thus, every cent of your investment produces profits - and that's what you're in business for.

The basic unit of No. 189 handles sheets 8½ x11 to 28 x 42 inches, folding into 4- to 32-page right-angle forms. Other units enable you to fold 6-, 8-, 12- and 16-page

parallel forms, and so on.

No. 189 is not built to perform stunts or to do freak folds. We are not in the circus business—neither are you.

It will do your standard work—the kind that adds the

most profit to your bank balance - easily, speedily, econom-

ically.

Want to see sample folds and receive more information? A post card will fetch 'em.

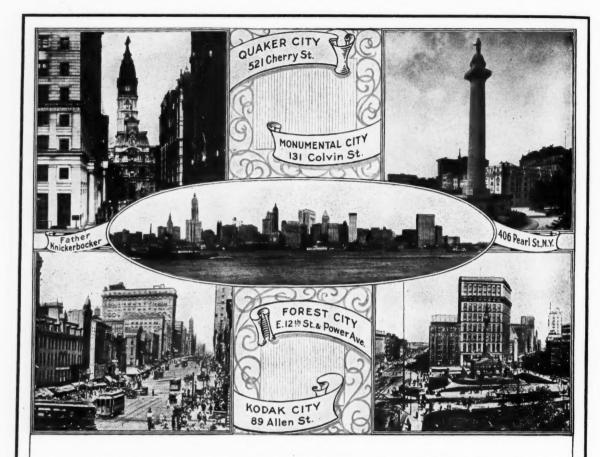
#### Dexter Folder Company

Folding, Feeding, Binding, Cutting Machinery

New York Philadelphia Chicago Detroit Boston Atlanta Dallas San Francisco Toronto







#### SEND TO THE ADDRESS NEAREST YOU

The present congested freight conditions are of double importance to out-of-town printers, as there are two shipments to be considered in ordering Rollers. For this reason the nearest Roller factory is the best and most economical. Where the distance is shorter there is less delay, and the freight rates are lower. We have completely equipped Roller factories at each address, and the men in charge have a wide experience in Roller making and the selection of materials.

We also manufacture Lithographic Rollers, Leather Roller Covers, and carry a large stock of Molleton, Moleskin and Scraper Leather.

Order from any of the five addresses below.

#### BINGHAM BROTHERS COMPANY

New York (Main Office) 406 Pearl Street

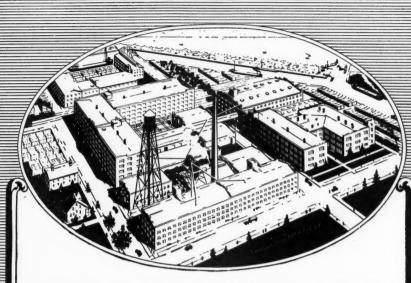
Philadelphia 521 Cherry Street



Rochester 89 Allen Street

Baltimore 131 Colvin Street

Allied with BINGHAM & RUNGE COMPANY, East 12th Street and Power Avenue, Cleveland



# HAMILTON EQUIPMENT FOR PRINTERS

#### WOOD AND STEEL

EACH detail of the composing-room, no matter how complicated, has been carefully considered and a suitable cabinet provided in the Hamilton line.

These cabinets tend to reduce the cost of operation and increase profits. If you have troublesome and costly operations in your composing-room it will pay you to have our efficiency engineer study the conditions and offer suggestions for improving them. In the long run Hamilton equipment costs you nothing, as it pays for itself in a very short time.

Hamilton Equipments carried in stock and sold by all prominent typefounders and dealers everywhere.

#### THE HAMILTON MFG. CO.

Main Office and Factories: TWO RIVERS, WIS.

Eastern Office and Warehouse: RAHWAY, N.J.

# Reliable inters Rollers

Sam'l Bingham's Son Mfg. Co.

**CHICAGO** 

PITTSBURG 88-90 South 13th Street

ST. LOUIS 514-516 Clark Avenue

KANSAS CITY 706 Baltimore Avenue

ATLANTA
40-42 Peters Street

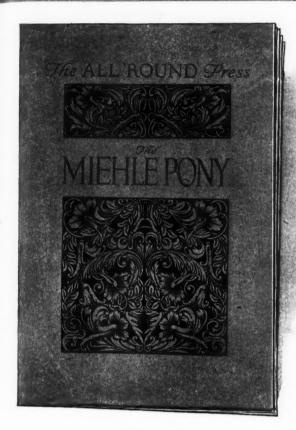
INDIANAPOLIS
151-153 Kentucky Avenue

MINNEAPOLIS 719-721 Fourth St., So.

**DES MOINES** 609-611 Chestnut Street

CLEVELAND, OHIO

SPRINGFIELD, OHIO
Shuey Factories Building



## **IDLE TIME**

NO matter how fast a press can run, it is impossible for it to earn a profit when it is idle.

The wise printer will see to it that he is equipped with presses which do not have to remain idle waiting for special kinds of work.

We have just completed a most interesting booklet describing a press which is a constant profit earner, because it need never be idle either in a large or small office. It is a jobber for job press work and a cylinder for cylinder press work.

A copy of this booklet is yours for the asking. Write for it today.

#### MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: FOURTEENTH AND ROBEY STREETS, CHICAGO

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED



# Every Printer Wants Push **Button Control Motors**

On His Cylinder and Job Presses

Have YOU Hesitated Because of High First Cost in the Past?

You Need Hold Back no Longer on that Score!



1/2 to 6 H. P. TYPE

Alternating Current

#### **PUSH BUTTON CONTROL MOTORS**

At Lower First Cost than the Old Drum or Face Type Control. The Saving in operation is Obvious.





1/4 to 1/4 H. P. TYPE

Particularly adapted for use with printing-presses, where slight changes in speed are essential to economical production and reduction of waste.

The (A) Push-Button Control Motor offers you the distinct advantages of inching, no voltage release, forty-nine set speeds (the right speed for each particular demand), instant regulation to the speed desired and at a negligible maintenance cost. BRIEFLY: Safety, convenience and economy of operation.

With the bugbear of excessive first cost removed, you can not afford the extravagance of inefficient controls

Complete descriptive information — reciting numerous other advantages — upon request. We will quote you prices for quick delivery. Address

#### NORTHWESTERN ELECTRIC COMPANY

Manufacturers of "Martin" Rotary and (A) Motors

Toronto: 308 Tyrrell Bldg. 95 King St., East

Main Offices and Factory: 408-416 South Hoyne Ave., Chicago, U.S.A. New York: 1457 Broadway Minneapolis: 8 N. Sixth St.

# We Call the Bluff!

#### Here is the Proof

In the American Printer, issue of October 5, 1917, one of the manufacturers of Cutting Machines publishes an advertisement headed "WARNING." This advertisement tells of what is known as a "DOUBLE SHEAR" action of the Knife in a Cutting Machine. This advertisement also insinuates that such a "DOUBLE SHEAR" Knife action can only be furnished by said manufacturers because of their ownership of a Patent No. 1084006 issued January 13, 1914.

That advertisement should be carefully scrutinized. The **double shear** knife action can be applied to all Cutting Machines. The Seybold Dayton Automatic Cutting Machine has a **double shear** knife action. Such knife action is covered by many **expired** and **previously** issued patents in the **Prior Art.** We mention below only a few of the many claims.

- Patent No. 49018 dated July 25, 1865—a claim reads:

  Giving an oscillating motion to the knife during the process of cutting by bringing its ends down one at a time alternately, whether the same is combined with the sliding motion as given by the link or not, or whether the motion is given by cams or any other equivalent means, substantially as herein described, so that the knife descends, one end at a time, in the direction of its cutting edge, for the purpose set forth....."
- Patent No. 96791 Allowed Nov. 16, 1869 a claim reads:

  The movable knife when adjusted and operated by levers or cranks of different lengths or their equivalent from main shaft so as to produce a shear cut....."
- Patent No. 764585 Allowed July 12, 1904 a claim reads:

  I prefer that the crank pins be so set that one shall be slightly in advance of the other and so the Knife Bar shall vary as to their inclination from end to end thereby causing the cutting edge of the Knife to have an additional shearing action to that caused by its lateral movement....."

The competitor claims a construction of two cranks of different lengths or one crank retarded with relation to the other crank, **a new invention.** Compare this construction with the construction covered by the above prior claims and you will find them **identical.** 

The Life of a Patent and its Protection is 17 years. "Figure."

The Seybold Dayton Automatic Cutting Machine is the most successful Cutting Machine ever built—successful from the viewpoint of construction and performance, also from the viewpoint that probably caused the advertisement of October 5th; that is, it is successful from a viewpoint of sales.

If any manufacturer believes that Seybold Machinery infringes on any valid patents, we shall be pleased to have him present his story to the Courts of the country, which are established for deciding all controversies, not through advertisements in the press.

We publish this announcement to assure our many friends that we fully understand our rights and to say that The Seybold Machine Company, the largest manufacturer of its kind in the World, stands back of every machine it makes and will **protect its customers in every particular.** 

Investigation will prove that we are responsible.

THE SEYBOLD MACHINE COMPANY

# Something New in Cover Stocks

Have you received your copy of this book?



ELUMET—that is the name of this new cover stock. And what is more to the point Velumet, besides being new, has the added attraction of being very different from any cover stock here-

tofore offered to the printing trade.

One of the problems that beset the printer these days is the selection of a cover stock which will do justice to the craftsmanship of his shop and express the character and dignity of his customer's product as well. This and more Velumet will do. That is why it has "caught on" at once with those advertisers who desire their catalog and booklet covers to reflect the calibre of their business in appearance as well as in words.

Velumet is indeed a Cover of Distinction. Its soft, exquisite texture gives it a feel and appearance similar to that of rich, handworked leather. The superfine coating posesses especial adaptability for ink values, while the "body" of the middle stock assures unusually good embossing and folding qualities.

Velumet is made in seven colors, two surfaces and one weight. Its manufacture is based upon the same standards which have made Oak Leaf Cardboard "The Standard of Quality since 1857.'

Write us upon your business letterhead for a copy of our Velumet Sample Book and full particulars about this very attractive cover stock.

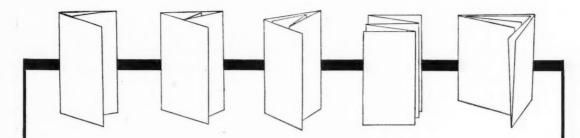
A. M. Collins Mfg. Company

NEW YORK

**PHILADELPHIA** 

CHICAGO

Every printer who uses high grade cover stocks should have a copy of this sample book



# If it's a "difficult" job of folding put it on a "Cleveland"

THERE are but few limitations to the "Cleveland" Folding Machine. It makes, accurately and economically, 159 different folds—all the so-called standard or regular folds, and many odd, unusual folds that help to make direct-by-mail advertising more attractive and resultful. There are 119 of such "different" folds that can be made on the

"Cleveland" but cannot be made on any other machine, or any combination of machines.

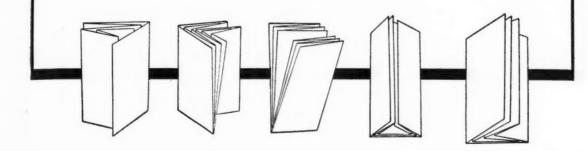
From this you will see that one "Cleveland" Folder has more than 8 times the adaptability of any other machine, and nearly 4 times the adaptability of all other machines combined. The "Cleveland" is the *Ideal* Folding Machine, because it equips you right for all kinds of work.

Investigate the "Cleveland" today! It will payyou.

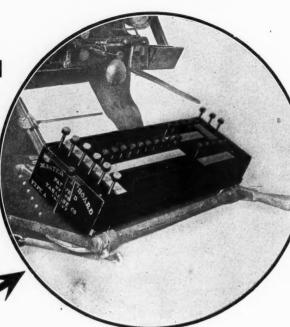
# THE [IEVEIAND FOIDING MACHINE [O]

GENERAL OFFICES AND FACTORY: CLEVELAND

Printing Crafts Building, New York The Bourse, Philadelphia 532 S. Clark St., Chicago



# ZENT **Tabular** System



For Linotype or Intertype

#### To the man who pays the production cost

Do you realize that the average operator is satisfied with any method for the production of tabular work as long as you pay the bills?

It is your lookout to provide him with a time-saving device that will reduce the cost of tabu-lar production to a point where there will be a certainty of your making a profit on every table you have set.

making a profit on every table you have set.

If you order a Zent Tabular System outfit on ten days' trial you can prove to your own satisfaction that this matter is of more interest to you than any one lese in your plant, as you will find that it will save one-half on the cost of tabular composition when you have to reach down in your pocket and pay for the production of the work.

Hand methods are slow and foundry type and brass rule prices are soaring upward. Single-type machine method is a little faster, but the cost of handling after composition is great and brass rule or two-point machine-cast rule are rather costly, to say the least.

This system offers all the advantages of the slug method with its non-distribution and quick handling after composition features, no outlay for brass rule or rule-casting machines; it is easily and quickly applied to any slug machine now on the market and can be operated by any operator who can send through a line and maintain the casting of fairly good slugs.

The headings on the adjoining

good sigs.

The headings on the adjoining TABALINED table set forth some of its many time-saving features and we will be pleased to furnish further information upon request.

"ALL-SLUG"	MATRICES	NO WIRE	EASY TO OPERATE	NO CHANGES TO MACHINE	MOST RAPID SYSTEM	PERFECT ALIGNMENT	DOUBLE CHARACTERS
12.36 20.37 31.38	11x' 1x'	11/4 21/2 33/	$\begin{array}{c} 0. & 1 \\ 0. & 2 \\ 0. & 3 \end{array}$	{ A M	1x6.71 1x7.43	۰	19.70 28.66 37.65

\begin{cases} \b 

GEORGE HELD Printer and Linotyper 232-236 Hamilton Street Albany, N.Y.

August 27, 1917.

THE TABALINE COMPANY.

Troy, N.Y.

After thoroughly going over your Zent Tabular System for linotypes, I have decided to install it on my machines, and hand you my order

My class of work requires high-grade workmanship and I have heretofore been forced to have a great deal of my tabular composition monotyped.

I now intend to go after tabular composition with the belief, after careful consideration and thorough investigation of your system, that you have solved the problem, and that I can produce intricate tabular matter and ruled blank work on my slug machines equal to hand composition, and quicker than any other machine method yet produced for this class of typographical matter.

Yours very truly,

Manufactured and Sold by

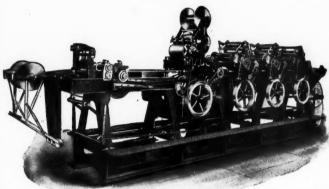
THE TABALINE COMPANY

Union National Bank Building TROY, NEW YORK



# New Era Multi-Process Press

This is the Era of Specialists This is the Press for Specialties



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

5,000-8,000 IMPRESSIONS PER HOUR

Can Be Assembled to Print in ANY NUMBER of COLORS on ONE or BOTH SIDES of Stock

Uses Flat Plates or Type

Automatic Roll Feed

Rigid Impression Easy Make-Ready

Splendid Distribution

Attachments to Punch, Perforate, Cut to Size and a Great Variety of Other Operations

ONCE THROUGH THE PRESS COMPLETES JOB

Prompt Deliveries of Work Mean Pleased Customers

Ask us what we can do for you along the line that you are considering specializing in, sending samples to show the operations so that we can quote you on a suitable Multi-Operation Press for your work.

## Built by The Regina Company Manufacturers of High-Grade Specialties

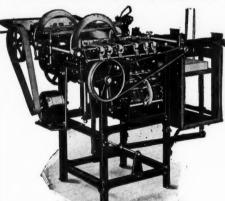
217 Marbridge Building,

47 West Thirty-Fourth Street,

New York City

# The Ideal Folder for the Small Work of the Average Job Printing Office

Folds covers, leaflets, letters, 8-page book sections, in addition to various layouts of circulars, etc.



# THE MENTGES LETTER AND CIRCULAR FOLDING MACHINE

A folding machine with a range of work so flexible that it may be kept busy ALL THE TIME.

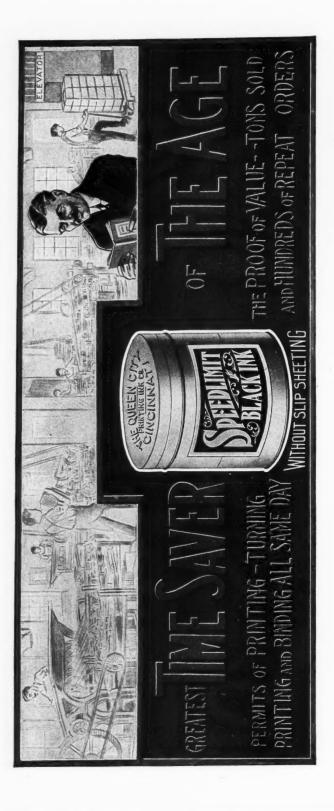
The No. 2 style, illustrated here, very economically handles the small work of the large offices, and is equally profitable in the small offices. An investment, not an expense.

From the standpoint of effective service rendered, this machine embodies much more real value, price considered, than procurable elsewhere.

Our "trial before purchase" plan eliminates the doubt. You know exactly what it will do in your own plant. The machine must sell itself, after installed, on its own individual merits.

Let us send you particulars and specifications.

MENTGES FOLDER CO., Sidney, Ohio, U.S.A.



# The Queen City Printing Ink Co.

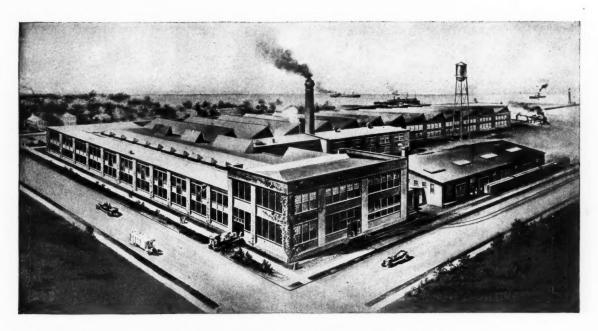
Ž Ŭ

Boston Philadelphia

Rochester Detroit

St. Paul Minneapolis

Kansas City Dallas



## Oswego Machine Works' Business Doubles Every Five Years

Another acre of space is now being prepared for manufacturing the increased quantities of Oswego Rapid-Production Cutting Machines required by the various paper making, printing, lithographing, box, textile and allied trades.

The steady advance of the Oswego business is due to three things; first, because Oswego Machine Works specializes exclusively upon the sole manufacture of cutting machines; and, second, because Oswego Machine Works guards the reputation of the name Oswego by offering a new Oswego cutting machine only when it excels; and, third, because of the need of this new mechanical tool in the arts and manufactures and their dependence on it.

Such remarkable results as increasing the output ten times on a single Oswego cutter in one instance, and 600%, 300%, 200%, and 100%, in a number of cases, to say nothing of many 50%, 30% and 20% gains, have been secured by the Oswego method of full study of each particular problem by itself, and then furnishing an Oswego cutter equipped with Oswego devices especially adapted to it.

#### **OSWEGO MACHINE WORKS**

NIEL GRAY, Jr., Proprietor

#### OSWEGO, NEW YORK, U.S. A.

New York Office: Room 2720, Grand Central Terminal

#### Cutting Machines Exclusively

Ninety Sizes and Styles. All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to 108-inch.

For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, Etc.

Sent on request: The remarkable list of SOME USERS, embracing the entire globe.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

# Meeting War Conditions



DEMANDS CONSERVATION OF LABOR BY INCREASED EFFICIENCY IN EVERY DEPARTMENT OF BUSINESS

THE BEST OPPORTUNITY FOR CONSERVATION OF LABOR IN THE PRINTSHOP IS IN THE COMPOSING ROOM, WHICH OFTEN SHOWS THE GREATEST WASTE



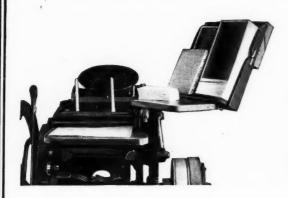
The printer who is beginning to feel the pinch of war conditions on labor can relieve himself and at the same time perform a patriotic duty by installing the Monotype in his composing room.

The Monotype will do more to conserve labor in composition than any other machine ever invented, and at the same time provide for the conservation of labor of the hand compositors by supplying them with all the material needed to make them a hundred per cent. efficient instead of only sixty to seventy, as now. The Monotype and Non-Distribution will help in the task of Meeting War Conditions

#### LANSTON MONOTYPE MACHINE COMPANY **PHILADELPHIA**

NEW YORK, World Building CHICAGO, Plymouth Building

BOSTON, Wentworth Building TORONTO, Lumsden Building Monotype Company of California, SAN FRANCISCO





It jumps right into the gulch that yawns between order and delivery and rears up a bridge for speeded turn-out to cross on. It keeps idle forms from piling up in the composing-room, waiting for straining presses to catch up. It puts ginger into a platen press, hurry into press production. It brings home the print-shop profits!

# THE RAY Feedmore Attachment

An ingeniously fashioned device—quickly attachable, instantly detachable—for use on feedboard of any standard platen press. Is combination stock-holder and auxiliary drying rack. Greatly expedites the handling of envelopes, tags, cards and sheets up to  $8\frac{1}{2} \times 11$ .

A non-mechanical device, substantially made of hardwood and enameled metal; requires no care and occupies no top-space on feedboard.

By eliminating the necessity for frequent stops to secure more stock, or to carry completed forms to drying rack, the Ray FEEDMORE Attachment increases press production up to twenty-five per cent and saves power that wastes if press idles.

Detachable metal tray for freshly printed cards, tags and sheets provides handy receptacle for removal to drying rack—preventing hand-contact and danger of smudge or offset.

The FEEDMORE Attachment is equally as helpful on *short* runs as on long—needs no adjustment for either.

Pressmen like it? You bet! Your pressman will tumble right off to the fact that here, at last, is an efficiency-invention that saves the man and works the machine.

#### Sold Only On Trial

Hold fast to that ten-dollar bill till the FEEDMORE Attachment has proven its worth in your own plant. The coupon below will bring it for a tenday test, delivery paid. Try one now!

Feedmore Manufacturing Co. Asheville, N. C.

Feedmore Mfg. Co., Asheville, Send us a Ray FEEDMORE Attac	
for use on a make of platen press. If we like it, wi you \$10 in payment; if not, will ret 10 days after receipt, at your expension obligation to buy.	turn it
Name	
City	
Street No	

FIRST SHOWING OF THIS NEW TYPE FACE

Goudy Bold

48 Point

4 A \$4 60 8 a \$4 80 \$9 40

# LEGIBLE DESIGN Goudy Bold Folders

42 Point

5 A \$3 95 9 a.\$3 95 \$7 90

# EMINENT RETURN Showing Pleased Artist

36 Point

5 A \$3-10 10 a \$3 40 \$6 50

# QUESTIONS Neutral Reply

30 Point

6 A \$2 65 12a \$2 80 \$5 45

## MODEL SERIES Height of Charm

24 Point

8 A \$2;00 14 a \$2 25 \$4 25

# ENGLISH MANOR Displays Old Masters

18 Point

12 A \$2 00 23 a \$2 15 \$4 15

JOINS HOME DEFENSE Sergeant helps train young soldiers in military parades 14 Doint

17 A \$1 90 32 a \$1 90 \$3 80

DURABLE TYPE FACE Strength and legibility are shown in the Goudy Bold

12 Point

20 A \$1 70 38 a \$1 75 \$3 45

LECTURING FOR PROFITS Proofreader considers platform offers the best medium for talk on how to make \$1234567890

10 Point

23 A \$1 55 44a \$1 60 \$3 15

PRESERVES OLD LANDMARKS Society formed for purpose of saving the historic places of the Revolution from the big promoters of real estate

Point

25 A \$1 35 48 a \$1 45 \$2 80

STATIONERY OF THE BETTER KIND Some of the best letterheads have the sheet bordered with rule, which is most effective, and because this style of treatment is out of the ordinary it makes a pleasing impression

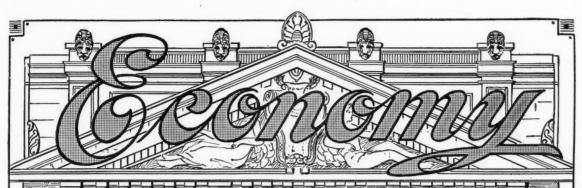
Point

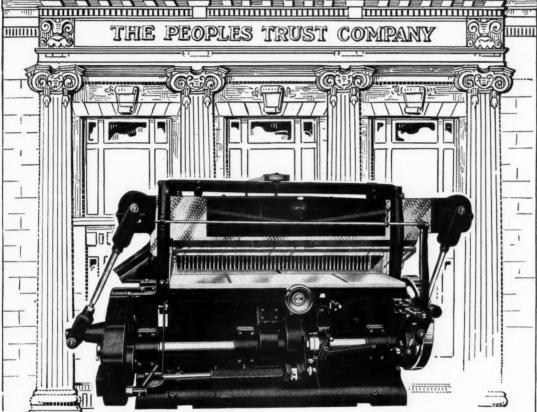
29 A \$1 20 57a \$1 30 \$2 50

FUNDAMENTALS OF COMPOSITION TAUGHT The teaching of printing in public schools has created a demand for textbooks that explain the fundamental principles of the craft in a simple manner. Teachers should not expect to do more than introduce the boys to the elementary phases of the subject \$1234567890

American Type Founders Co.

EVERYTHING FOR THE PRINTER





THE banks of the country are monuments to the economy practised by depositors, officials and stockholders.

Seybold Dayton Automatic Cutting Machines have attained the high place they occupy in the machinery world because of the savings they make.

Seybold Dayton Automatic Cutting Machines are examples of truest economy because of their year-after-year service at lowest operating and maintenance cost.

May we send you literature?

#### THE SEYBOLD MACHINE COMPANY

Main Office and Factory-Dayton, Ohio, U. S. A.

BRANCHES AND AGENCIES

CHICAGO THE SEYBOLD MACHINE CO.. C. A. Stevens, Mgr. 112-114 W. Harrison St. NEW YORK E. P. LAWSON CO., Inc. 151-153-155 W. 26th St. SAN FRANCISCO Shattuck-Ny Machinery and Supply Co. 312 Clay St. ATLANTA J. H. Schroeter & Bro. TORONTO The J. L. Morrison Co. DALLAS Barnhart Bros. & Spindler WINNIPEG Toronto Type Foundry Co., Ltd. LONDON Smyth-Horne, Ltd.





CONVINCING EVIDENCE.—The NICKELSTEEL "GLOBETYPE" at the top has been used in every issue of The Inland Printer since October, 1912.

The one at the bottom was made at the same time, but has never been used. Note that the printing quality of the upper plate does not show perceptible deterioration.

## A Foot Power Wire Stitcher

THE BOSTON No. 5 FOOT POWER WIRE STITCHER FILLS ALL REQUIREMENTS OF OFFICES NOT NEEDING POWER MODELS

Capacity, two sheets to one-half inch, fine round and flat wire; easily operated by foot treadle; Boston quality of stitching; all working parts in full view; very simple in design; flat and saddle table; singly adjusted to thickness of work.

THERE ARE FULLY SIX HUNDRED USERS OF THE BOSTON No. 5 FOOT POWER WIRE STITCHER

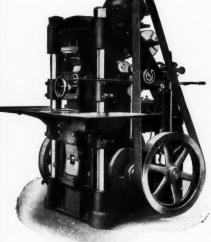
American Type Founders Co.

General Selling Agent. Write for Full Particulars

Set in Goudy Bold



# The Carver Automatic Die and Plate Presses



being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity. The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

C. R. Carver Company

N. W. Cor. Twentieth and Clearfield Streets PHILADELPHIA, PA.

CANADIAN AGENTS:

EXPORT AGENT, EXCEPT CANADA:

ICHARD, Toronto and Winnipeg

PARSONS TRADING CO., Sydney, Mexico City and New York

Southern Agents: J. H. SCHROETER & BRO., Atlanta, Ga.

## Cut Down Your Costs and Up Go Your Profits!

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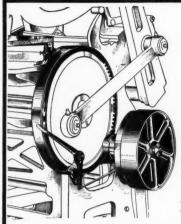
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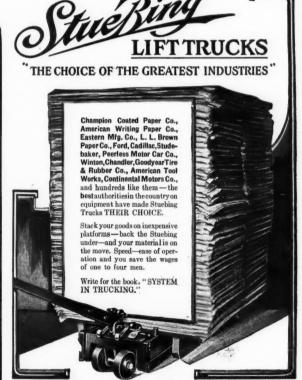


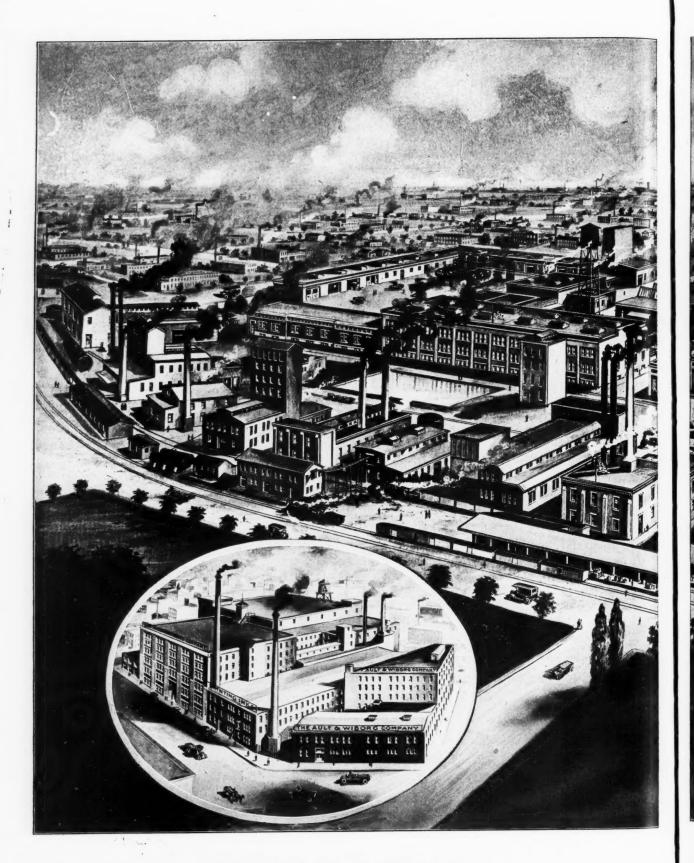
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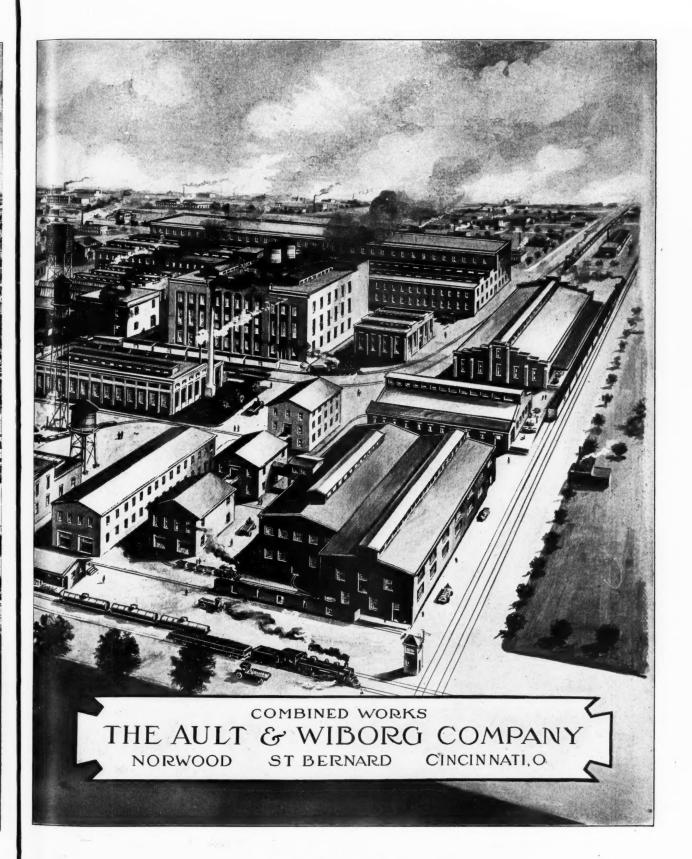
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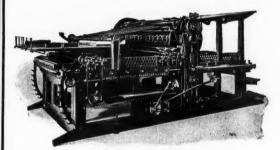
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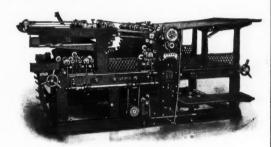
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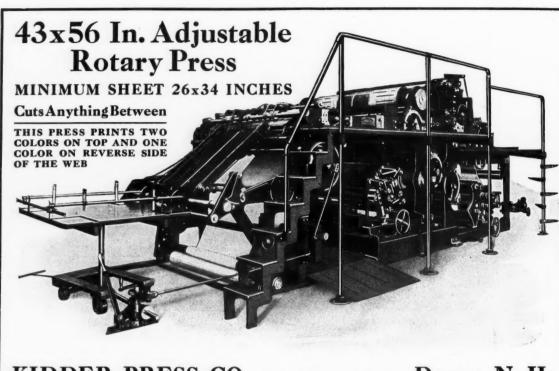
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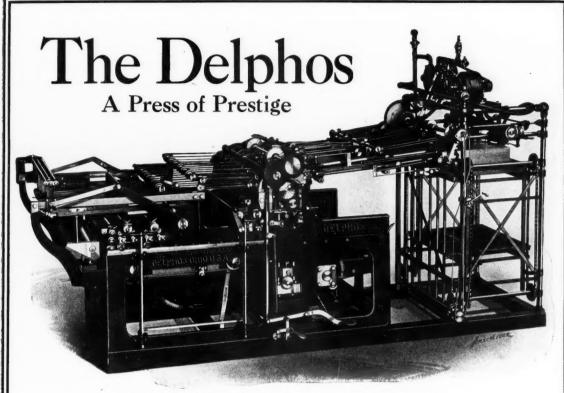


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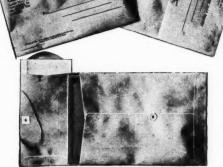
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The Leading Trade Journal of the World in the Printing and Allied Industries HARRY HILLMAN, Editor

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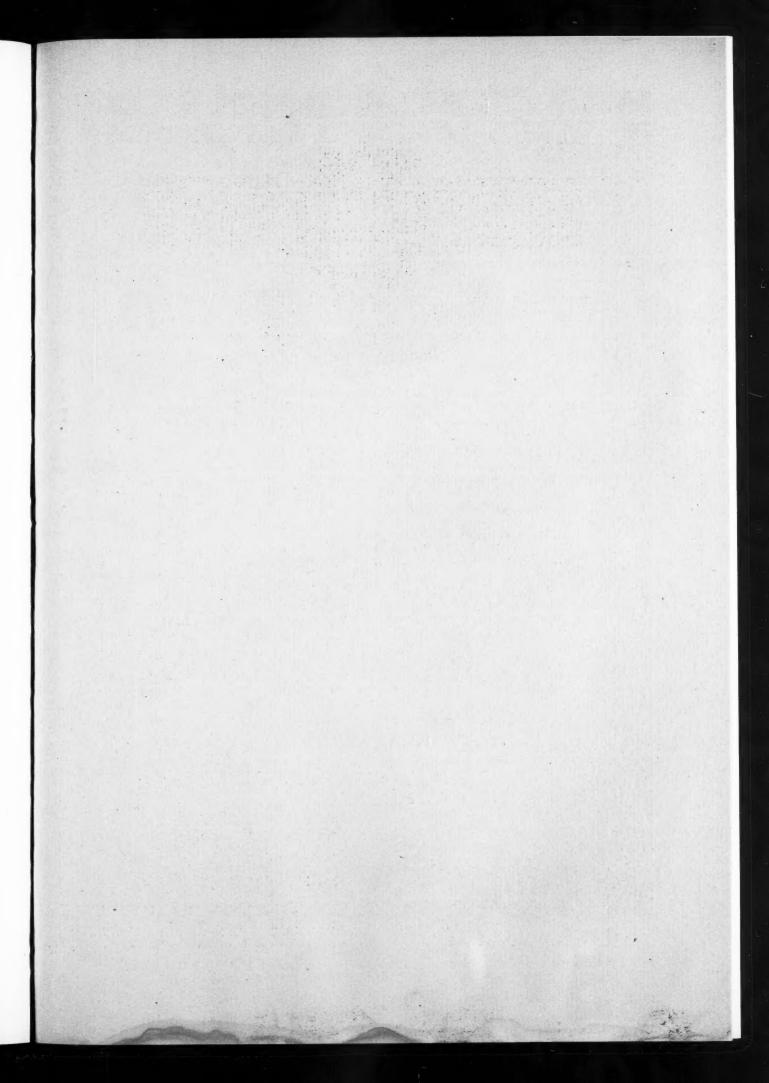
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# The INLAND PRINTER

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Vol. 60

NOVEMBER, 1917

No. 2

# OUT OF BLUNDER-LAND

By MICHAEL GROSS

KNEW that I was almost through Blunder-land, with its quagmires and pitfalls, as soon as I found myself gaining enough confidence in my ability to fight a customer at his own game instead of submitting meekly to anything he tried to put over. But one of my customers evidently failed to discern any difference in me. He, no doubt, thought I was anchored firmly in that ill-favored land, and would never fight clear. That man was Payton, one of the most consistent kickers on my list. I have often imagined that Payton kicked for the sheer joy that he found in it; in no other way can I explain his constant faultfinding, unless - and this thought has only come to me lately—it was because of the ease with which I let him get away with it. He would kick if we took too long to turn out a sketchand he would kick that we were neglecting the work if we rushed it through. If a design was in bright colors, it was too loud - and too subdued if we made it in flat tones. If we - but you, no doubt, have a "Payton" on your list and know his type only too well.

His pet complaint, however, and the one he used the most because it was the most profitable, was to kick that we had delivered a job short. As an instance: We would ship him two cases, each containing one hundred bundles of blotters, with one thousand blotters in each bundle. A day later Payton would send for me and say

that his receiving-clerk had written in from the factory and mentioned that one of our cases had contained only ninety-eight bundles. Payton would seem so incensed over the thing, and swear that we were trying to "do" him, that, in fear of losing his business, I would run back and convince the boss that there really was a shortage, even though the pressman who ran the job, the shipping-clerk who shipped it, and everyone else in the place swore that Payton was wrong and that each case had contained full count. We would give Payton credit for the shortage he claimed, and then he would forgive me until the next shipment. But, as I say, lack of discernment in not noting that I had cleared Blunder-land, and was now out in the sunlight of real salesmanship, made Mr. Payton try the game once too often.

We had made an advance shipment of ten thousand booklets on an order of a hundred thousand to his factory. Payton, as usual, immediately complained that he had received only ninety-five hundred. Without a word, I allowed him the cost of the five hundred booklets, a matter of about fifteen dollars. This proved to him, without a doubt, I was still wallowing around in the Blunder-land mire, which was just the impression I wanted him to get. Three days later, when the balance of the job was ready to go out, I sat down and wrote Mr. Payton the following interesting letter:

"We are shipping to your factory today the balance of your order, consisting of ninety thousand booklets. Inasmuch as you have complained of a shortage on the advance shipment, I am taking extraordinary care to have this lot

Kicked for the joy he found in it.

carefully checked up. I know you will have no cause for complaint, as I, myself, saw each package of booklets counted before it was put into the packing-case. I want to show you that we can fill your order right, even though it entails the unusual precautions that were employed in getting out this shipment."

I had a sort of hunch that this kind of letter, playing up all the trouble we had gone to in making a careful count, would move Payton to sarcasm, and bring back just the reply I hoped for. When the letter was written and mailed, I went out into the shipping-department and left instructions that the case of booklets for Mr. Payton was not to be sent out until I gave the word.

Two days after I sent off my letter, an answer came from Mr. Payton. It read:

"If you, yourself, saw ninety thousand booklets in the case you sent to my factory a few days ago, you had better consult an oculist. Your eyes are bad. My receiving-clerk reports that, by a real count, you sent us exactly eighty-six thousand. Kindly allow us credit for the shortage of four thousand booklets when you make out your bill to cover this shipment."

Blunder-land seemed a thing of the dim and distant past when I got that note, for I knew I had Mr. Payton "on the hip," so to speak. I sat down and wrote him another letter.

"My dear Mr. Payton," I started it, most

affectionately, "I regret very much that, through an oversight, the case of ninety thousand booklets I mentioned in my last letter as having gone forward to your factory has not yet left our shipping-room. It will be sent out immediately,

however, by fast freight. Your letter calling our attention to the fact that your receiving-clerk has, by means of a real count, discovered a shortage of four thousand booklets in this case, is at hand, and I can assure you, Mr. Payton, that your claim for a credit to cover this shortage will be given our very careful and considerate attention."

A few days after this letter went out, we got a four-page apology from Mr. Payton, in which he said that his receiving-clerk had

made a mistake. He asked us to send on the case of booklets and the bill covering it. He would see to it, the letter ended, that there would be no trouble about the payment—and I can assure you there wasn't; nor on any shipment we sent him after that.

If any doubts as to my being out of Blunderland by this time remained to trouble me, they



So I sat home nights for a whole week.

were speedily dispelled by the streak of real salesmanship I displayed in handling my next customer. Lest this seem like boasting, let me hasten to add that no one, not even my boss, was more surprised than I at the exhibition. I never thought it was in me.

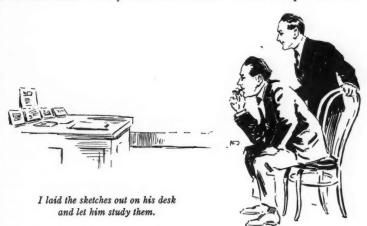
month, had been in the habit of writing the copy himself and then calling in four or five printing salesmen and pitting them one against the other

to see who would get the order. It was purely competitive - the lowest man nailing the business - and there were certainly some pretty exhibitions of price-cutting and underbidding on that order every month. I know, because I was given a chance to figure on each job, and would slash prices with the rest of the bunch, now getting an order and now losing it to some one else by a few measly dollars. The thought never occurred to me then that. by a little effort, I could eliminate

all competition. But now, my eyes clear of the fog and haze of Blunder-land, I saw distinctly that the only way to get the business, and to nail it down securely, was not to cut the life out

One of my customers, who was sending a card. I pasted each piece of copy to the sketch mailing-card and a folder to his trade every it was to be printed on, and then went to see my customer.

> I laid the sketches out on his desk and let him study them for awhile. Then I explained the



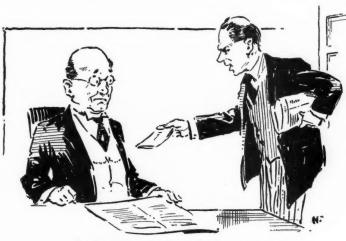
advantages he could obtain by placing an order for the entire series. Not only would he get a series that "followed through" in natural sequence, because it had all been prepared at once,

> but we could run twelve up and save money for him in that way. I got that order for a year's supply without having to fight for it. Nor was it necessary to cut my price. I just used a little salesmanship plus a little gray matter.

Another discovery I made, as soon as I got out of Blunderland, was that the old-fashioned salesman who had "a gift of gab" and nothing much of anything else was becoming as extinct as the ancient dinosauria. I came to realize that, no matter how cultivated and suave my voice sounded, or how absorbing

my selling-talk was, a customer never enjoyed it quite as much, or was half as interested in it, as he was at hearing his own voice; that, for this reason, it was far easier and better to let a customer talk himself into giving me an order than for me to try and talk one out of him.

I also learned that when my cue did come, and I commenced to talk, it behooved me to make sure that I was talking to my customer, and not at him — and that the difference between



The old-fashioned salesman who had "a gift of gab."

of each order, but to give the customer service -something the other fellows had not even thought of offering him.

So I sat home nights for a whole week, and racked my brain getting up the best copy I could for a year's series of mailing-cards and folders. When this copy was written and rewritten until it was as perfect as I knew how to make it, I got our artist to draw up a series of sketches - a different catchy design for each folder and the one and the other was the difference between an order and a turn-down.

Another thing I learned was to look on printing as being more than an arrangement of paper and inks that I was supposed to peddle out at any price the customer wanted to pay. I realized that our presses, our new type-faces, and our big plant were not always my best selling-points; that what I was really selling was "a stimulant which caused the life-blood to flow faster through the arteries of trade," as some one has so aptly expressed it. So, instead of filling a customer full of useless information regarding new processes that he was not interested in, and new presses that he did not give a hang about, I tried to study his business so that I might be in a position to suggest ways in which he could utilize salesmanship on paper to move his product off the dealer's shelf faster than it was moving. I found that in no other subject was he so vitally interested, and that through no other method could I so firmly intrench myself in his good graces.

I became a partner—a silent partner, it is true, but a partner nevertheless—in each of my customers' businesses; and, as a partner, I saw that it was up to me to take note of each selling-scheme, each new method of distribution, each good publicity stunt, that I came across in my travels, and to figure out how it could be adopted and used in some one of the businesses

in which I was interested. At the end of the year I found that my many partners had not forgotten me nor the services I had rendered, for my order-book showed that I had received a share of the dividends in increased business.

I learned to take a pride in my profession to strive to master it as well as does any artizan in his chosen field. I saw that it had been through the salesman and his work that the poor man's lowly home of today contained more comforts than did a king's palace in the old days; that when a new invention came along, it was the salesman who took the thing up and made people try it in spite of themselves, until they were finally convinced that they could not get along without it; that the inventors of the sewingmachine, the cash-register, the incandescent light, the phonograph, and other things we deem necessities today, were laughed at until some salesman or salesmen took hold of their inventions and showed the public that it was to their benefit to buy and use them.

I had traveled a hard road—harder, I believe, than does the average novice who starts in the game of selling. I had received some mighty hard knocks, but, as I gaze back in retrospect, I see that it was a road that could not be successfully climbed without these very knocks, and that the bitter struggle up to the heights gave an added joy to the attainment of the final goal—a right to the title of "Salesman."

25



# WORK

THE law of nature is, that a certain quantity of work is necessary to produce a certain quantity of good of any kind whatever. If you want knowledge, you must toil for it; if food, you must toil for it; and if pleasure, you must toil for it.

RUSKIN

# CONSERVING THE HEALTH OF WORKERS IN THE PRINTING INDUSTRY

By FRANCIS L. BURT

S a result of an exhaustive study of conditions in the printing industry, the Bureau of Labor Statistics, of the United States Department of Labor, has prepared a long and interesting report in which are contained a number of excellent suggestions for the conservation of the health of workers in the trade. This study was made primarily to discover what influence, if any, the presence of lead and other less important toxic substances has upon the men engaged in the printing trade, and, incidentally, to observe all the features of the industry which might have an indirect bearing on health. The investigations were conducted in the cities of Boston, New York, Philadelphia, Baltimore, Washington, Chicago and St. Louis, which were regarded as having typical industrial conditions, and an inspection was made of 130 plants in which all the processes used in printing, including typefounding, were studied. One hundred printers in each of the cities of Chicago and Boston consented to a thorough physical examination by physicians who had had special experience in detecting occupational disease.

According to the bureau, the special dangers to be considered in the printing trade, especially in hand composition, linotype and monotype casting, stereotyping and electrotyping, are the exposure to lead and antimony dust and to possible fumes from molten lead; to various volatile poisons used in cleaning press-rollers and old type; to irritating and toxic fumes from remelting ink-covered type-metal, and to poisonous fumes from the gas-burners under the various typecasting machines.

In all countries the printer's trade has been considered as an occupation unhealthful beyond the average, and this belief is borne out by statistics, which show an abnormally high sickness rate and death rate for printers as compared with all occupied males. Examination of all available sources of information in the United States shows that in this country the printer's trade is productive of more illness than would

be expected in an industry where wages are high, hours usually not long, and where there is no gross contamination of the air nor exposure to excessive heat or cold, nor overexertion. American printers suffer far more from tuberculosis than do occupied males in general.

The unhealthful features of the industry are the following: It is an indoor occupation, often carried on in vitiated air; it requires little physical exertion, and, in consequence, the printer's circulation is apt to be sluggish and he is oversensitive to cold; the nervous strain is great; the printer is exposed to the effect of various poisonous substances, the most important of which is lead.

The investigation showed that lead-poisoning may be acquired in any of a number of operations of daily occurrence in printing-plants, such as stereotyping, electrotyping, typecasting, machine typecasting, etc. Lead-poisoning in printers is of a slow, chronic form, and in time leads to any of a number of other diseases. Foreign experts say that lead-poisoning is unimportant as a cause of death among printers, but important as a cause of sickness; the same thing seems to be true of American printers.

In addition to lead, printers are exposed more or less to certain other poisons: Antimony, in type-metal; carbon monoxid from gas-burners; volatile petroleum products or coal-tar products used to clean type and press-rollers; turpentine used for the same purpose; anilin oil and possibly wood alcohol and tetrachlorid of carbon, used as roller cleaners; lye water, for washing type and forms; acrolein fumes, which develop when old, ink-covered type is being remelted.

The study in these seven cities showed that disease-producing conditions are to be found in many shops, although in general there has been a marked improvement in sanitation during recent years, and several model establishments were encountered.

"There has been a very great improvement of late years in the construction of printingestablishments," declared the investigators in

their report, "as can be seen when some of the old buildings in Boston or Philadelphia, or even Chicago, are compared with those constructed within the past ten or fifteen years. Formerly, it was taken for granted that printing should be, for the most part, carried on in small, low, dark, crowded rooms, with dirt-incrusted floors, dim windows never opened, and furniture covered with the accumulated dust of years. Now, such a place is the exception, and in every one of the seven cities which were visited in the course of this inquiry more than one model establishment was found, large and clean, and even beautiful. To be sure, there remains still much room for improvement in the average plant, and the best establishments sometimes reveal a surprising amount of oversight or neglect, so that employees who are enjoying the luxury of lunch-rooms and of bubbling fountains with iced water may at the same time be running the risk of lead-poisoning from quite preventable dust or fumes. The sanitation of this industry has not proceeded along logical lines, doing away with the dangers in the order of their importance, and providing first for safety, second for comfort and beauty; rather it has proceeded capriciously, and the desirable has sometimes been given more attention than the really essential. Attractively painted walls in the composing-room are pleasant, but hot water to enable the compositor to get the lead off his hands before he eats his lunch is decidedly more important. It is a matter of surprise to find in an apparently model establishment, one which is an evident source of pride to the proprietors, such a really insanitary feature as the placing of the melting-pot for old metal in the composing-room.

"Standards of cleanliness in American printing-offices are certainly much higher than they were formerly. Not many badly neglected places were seen in the course of this investigation; by far the greater number were fairly clean, and a goodly number were beautifully clean in most of the departments. The standards are, of course, largely dependent on the character of the man in charge, and it is by no means always the small and cheap plants that are the most neglected."

Many foreign countries require a certain standard of cleanliness in printing-establishments, and specify how often they must be cleaned, and even painted or whitewashed. Agents of the bureau studied these laws in conjunction with their investigation, finally selecting the Norwegian as the best of the foreign regulations governing the management of printing-offices.

Norway's regulations, briefly stated, are as follows:

- I.— The floor must be washed weekly with warm water and soft soap and all furniture and other surfaces (this includes stoves) wiped off with a wet cloth. The floor must be smooth and must either be painted or finished with an oil that is not sticky. The cases, cabinets, etc., must be so placed that there are no spaces between them which can not be reached for cleaning.
- 2.— Daily, after work is over, the floor must be wiped with a wet cloth. No person under eighteen years may do the cleaning.
- 3.— Windows and window-sills must be washed once a month.
- 4.—Twice a year there must be a house-cleaning, all the furniture thoroughly cleaned, type-cases removed and made dust free, walls and ceilings washed or covered with whitewash.
- 5.—There must be one spittoon for each workman, filled with water, and emptied and cleaned daily.
- 6.— Type-cases must be cleaned at least every three months by an adult workman outside the workroom in the open air. He must protect his nose and mouth while he does it.
- 7.— In the composing-room there must be enough water, soap and towels to enable each compositor to wash easily. Soap and towels are to be supplied by the employer. Compositors must wash before eating lunch and before quitting work.
- 8.— The temperature of the room at the level of a man's head must be between 14° and 16° Réaumur (63.5° and 68°F.). There must be proper provisions for heating and ventilating in charge of a competent person.
- 9.— The room should be ventilated, preferably by cross draft, at noon and after work. Smoking is forbidden.

These regulations were promulgated in 1896, and in 1907 this further provision was added:

IO.—The melting-pot for linotype-metal must be so arranged as to prevent heat radiation as much as possible, Gases must be drawn away from the workroom.

The conditions of boys and women in the trade were also investigated. It was found that while the typographical unions more or less rigidly supervised the course of work to be followed by apprentices, and limited the number of apprentices permitted to a shop, there are no rules against entrusting apprentices with work which is hazardous because of lead fumes or lead dust as there are in many European countries, where it is recognized that young people

are much more susceptible to lead-poisoning than mature men.

The boys in American shops are not protected at all from the dangers incidental to or inherent in the trade. Copyholders and errandboys may not, according to union ruling, set or distribute type or break up forms, but they often do the sweeping and tend the melting-pot, and, besides the apprentices, there often are a number of others acting as floor boys or porters, and open to the same dangers as are the apprentices. In fact, the investigators found boys doing a number of actually dangerous things as part of their daily work.

While special attention was paid to women in the industry, there was nothing found especially affecting them. They are, of course, subjected to the same dangers of poisoning as are the men, and, because of their physical refinement, are doubly endangered. It was pointed out that in European countries there has always been great objection to the employment of women in printing-plants because of the dangers of poison, but it was found that the occupations entered by women in the United States are largely those which do not expose them to lead-poisoning or to other special dangers. In this country they are freely admitted to the trade, and while some foremen believe that the work is not well adapted to feminine strength and endurance, others say that women hold out quite as well as men on the machines and that there is nothing in the work of the composingroom that is beyond their strength. All agree that women make excellent proofreaders, and in union shops proofreaders must be practical printers, as must also the keyboard operators for the monotype machines.

Among the findings of the investigators were several of a nature that could easily be remedied, as with the following:

Ventilation is often inadequate, for where ordinary window ventilation is depended on the men usually refuse to permit the windows to be opened except in warm weather. Type-cases with lead dust are commonly blown clean with a bellows, and this endangers the man who does it and sometimes others in the composing-room. Dry sweeping of lead fragments and dust, and dry dusting and cleaning of typecasting machines are usual.

Processes involving exposure to lead dust and fumes are often carried on in the same room with processes quite free from such danger.

Boys are required to do work exposing them to lead dust, to the effects of which they are more susceptible than are adults.

Washing facilities are, in the majority of printing-shops, very inadequate, and men who bring their lunch to the shop often eat with hands only partly cleaned.

Naked gas-burners are used for typecasting machines and melting-pots, and the gas is allowed to contaminate the air in many shops.

"Prevention of occupational disease among printers requires the following measures," summarizes the report: "Ample ventilation in all sorts of weather; electric heating of metal-pots or exhaust ventilation to carry off gas fumes; scrupulous cleanliness of the premises; no dry sweeping or dry dusting or blowing out of typecases, or dry cleaning of casting-machines and plungers; proper lighting; separation of processes which produce lead dust or fumes from other processes; prevention of excessive heat, especially moist heat; ample washing facilities; no excessive speeding up or excessively long hours; prohibition of boys' work in processes involving exposure to lead dust or fumes."

The bureau, it will be seen, advocates nothing that can not easily be accomplished in any printing-plant, as is evidenced by the fact that more plants of a model character may be found daily. On the whole, the report contains little or no criticism of conditions in the trade generally; such a verdict could not have been rendered twenty-five years ago, and, judging from the tone of the report, it will be but a few years before conditions in the printing industry are as near an ideal healthfulness as can be secured.

GENIUS: There is no genius in life like the genius of energy and industry.—D. G. Mitchell.

# COMPARATIVE TYPE SPACE

By C. H. CLENDENING

T is often necessary to determine the amount of space printed copy will fill when it is reset in a different size of type. This is especially important when preparing copy consisting principally of clippings for publications with the idea of having it fill a certain space. If, for instance, the clippings are eight-point, thirteen picas, solid, to be reset in ten-point, twenty picas, leaded, the amount

square inches when reset in ten-point, solid. As we have twenty-four square inches of six-point copy, there will be twenty-four times 2.78 or 66.72 square inches of ten-point type.

After the number of square inches of type the copy will make is found, the linear or column inches can be ascertained by dividing the width of the column in inches into the total number of square inches.

	Five-point.		Six-point.		Eight-point.		Nine-point.		Ten-point.		Eleven-point.		Twelve-point.	
	Solid.	Leaded.	Solid.	Leaded.	Solid.	Leaded								
5-point{Solid	1.2	.83	.69	.52 .625	.39	.325 .375	.31 .37	.252	.25	.21 .25	.208	.175 .21	.17 .21	.15
6-point Solid	1.44 1.92	1.2 1.6	1. 1.33	1.75	.56 .75	.405	.44	.363 .484	.36 .48	.3	.29	.25	.25	.21
8-point{Solid	2.56 3.2	2.13 2.66	1.78 2.22	1.33 1.66	1. 1.25	1.8	.79	.646 .81	.64 .80	.533 .667	.53 .66	.45 .56	.44	.38 .47
9-point{Solid Leaded	3.24 3.96	2.7	2.25 2.7	1.68 2.06	1.26 1.54	1.01 1.23	1. 1.22	1.82	.81	.675 .825	.67 .81	.566 .69	.56 .68	.47 .59
10-point Solid	4.4.8	3.33	2.78 3.33	2.08 2.5	1.56 1.87	1.25 1.5	1.23 1.48	1.01 1.21	1.2	1.833	.83	.7 .84	.69	.6 .71
11-point Solid	4.84 5.72	4.03 4.76	3.36 3.97	2.52 2.97	1.89 2.23	1.51 1.78	1.49 1.76	1.22 1.44	1.21 1.43	1.01 1.19	1. 1.18	1.85	.84	.72 .85
12-point SolidLeaded	5.76 6.72	4.8 5.3	4. 4.66	3. 3.5	2.25 2.62	1.8 2.1	1.78 2.07	1.45 1.69	1.44 1.68	1.2 1.4	1.19 1.38	1.17	1. 1.16	.86

DIRECTIONS.—Select the size of type corresponding to your copy from the sizes given at the top of the table. Read down to the horizontal line representing the size of type in which the copy is to be set. The number found here will be the coefficient representing the amount of space one square inch of the copy will fill when reset in the type of the selected size. Multiply the number of square inches of type by the coefficient and the result will be the amount of space the copy will fill.

of copy required for the given space is usually determined by guess. To facilitate the task of estimating copy of this nature, and at the same time have the result exact to a reasonable degree, the accompanying table has been prepared.

The table shows the comparative amounts of space occupied by the various sizes of type, from five to twelve point, leaded and solid. Reading down the columns, under the different headings will be found coefficients showing the amount of space one square inch of copy set in one size of type will fill when it is reset in type of another Suppose we have twenty-four square inches of six-point, solid, to be reset in ten-point, solid. Read down the "solid" column in the sixpoint section until the horizontal line giving the coefficient of ten-point, solid, is reached. In this case the coefficient is found to be 2.78, which represents the ratio to I that the space filled by tenpoint, solid, is to the space filled by six-point, solid, for the same matter. In other words, one square inch of six-point, solid, will fill 2.78

When the number of column inches is all that is necessary to be found, the process can be shortened by employing cancellation. In order to do this it is necessary to have the dimensions of the copy as well as the column to be set expressed in picas. Suppose eight pages of five-point, solid, 15 by 24 picas measure, are to be reset in ten-point, solid, eighteen picas wide. By referring to the table, we find the coefficient of fivepoint, solid, for ten-point, solid, is 4. Then 8 × 15 × 24, representing the number of square picas in the copy, multiplied by the coefficient, is the dividend. Now, if the dividend is divided by the width of the column in picas, the result will be the length of the entire column in picas. As there are six picas to the inch, the length of the column in picas divided by 6 will be the length of the column in inches. Thus we have the formula complete:

$$\frac{8 \times 15 \times 24 \times 4}{18 \times 6} = \frac{106\%, \text{ the number of linear inches of type.}}$$

# FROM COPYHOLDER TO PROOFREADER

No. 2.—By H. B. COOPER

OW did I learn about the commas? Looking back upon that experience, I can see that when I completed my college course of study I was initiated into the use of commas quite sufficiently for all editorial purposes. Indeed, I helped to edit a children's magazine for eight years thereafter without any poignant realization of my shortcomings in that line. I was a match for any editor in making haphazard dabs with red ink wherever I imagined a comma should be or should not be, and as often as not I made the copy worse, trying to make it better. Doubtless, professional proofreaders in those days watched out for mistakes as they followed my red trail. For from my varied subsequent experiences in the proofroom I can assure you that every little haphazard dab of red means that something is more than likely to be wrong.

To distinguish between editorial and proofreader's marks, let me say that we in the wellordered proofroom do nothing at haphazard. We have to know what we are doing, and why, every minute of the day. If we mark twenty commas in or out, we can give twenty very good reasons for the changes. And you will have to grant us that our commas in or out help the shading a little, even when they are not necessary to sense or syntax. That is what we work for in comma effects - not to prove that the commas were wrong the other way, but that they are better this way. Often it is just the difference between "open" and "close" punctuation. Superfluous commas that are not necessary to help the sense are usually better out than in. Sometimes the deletion of a comma brings two infinitives closer together, or makes more evident a parallel construction. But how to weigh the commas in so delicate a balance—that is what the copyholder wants to know.

You remember that I had had the unusual and great advantage of setting type at the case, correcting my own galleys, and holding copy in the proofroom off and on for years while I was acquiring my education. Also, during my last year at college I privately studied a proof-

reader's handbook of punctuation by one of the authorities of the day, thinking to master that subject and go out into the business world—a proofreader! But proofreaders are not so made.

The rules for punctuation were too many, and they all seemed to run into one another and get tangled up. Exceptions to the rules then came along, and if they had been on mischief bent they could not have done more than they did to complicate the simple rules, to crowd them out of my mind and - most serious consequence of all to rob me of any sense of mastership or control. A proofreader, quite as much as a schoolteacher, needs to be able to speak with the voice of authority and to keep her restless, sometimes obstreperous, charges absolutely in control. It takes a certain knack to manage all the complex elements that go to make up a printed page, so as to be sure that no word, letter or mark of punctuation has another's place, and that everything is as it should be. Otherwise it might as well be bedlam.

Really, a printed page is absurdly like a schoolroom, if you look at it in that light; and my experience as proofreader in those after-college days might well have been a duplicate of the experience of one of my college classmates—a would-be teacher—who writes:

"Like all other graduates, I left the doors of our Alma Mater with a mighty resolve to be of some use in the world. I intended to be a teacher, and a good one. I met an unexpected difficulty at the outset, however, for the children would not sit down. I had always supposed children sat down in school as a matter of course, but it seems they do not. There is some magic way of making them do it, and I had not the art. After an arduous winter I declined the invitation to try it again, and it was in a more humble frame of mind that I turned to something else."

Similarly, I found after graduation that I had not the authority of a master hand over the printed page, to keep it error-proof in all its details. This discovery I made "on the side," in connection with editing the children's magazine previously referred to. Some little imp of mischief would always get away from me and grin at my discomfiture. I could not keep my pages up to typographical standards even as I knew them myself. They had not the professional touch about them. I was not sure, in any given case, what to do or how to decide.

In the editorial chair I was more at home, having studied good literature and familiarized myself with its requirements. In language and literature, more than in typography, I knew whether a thing was right or wrong—recognized it as coming up to standard or not—and myself had learned to do acceptable work. What I could not grasp, in matters of typographical detail, I left, in true editorial fashion, to the proofreader, because I had "no time" to attend to it; never admitting, you may be sure, that I did not know how! Why should I admit it?

Then came a change over the spirit of my dream. I was no longer an editor—no longer could I turn even to teaching. And the stern Law of Necessity ruled my life, so that I could not stand by, waiting for this or that chosen work, but must needs be thankful to earn my daily bread at whatever I could find to do. I had had my development through the years along two distinct lines, literary and typographical, and now Necessity merged them into one. I waked up overnight to find myself a proof-reader.

It was in the office of a newspaper that had never missed an issue since the Revolution. If I should mention its loved and respected name, it would be as familiar to many of my readers as a household word. But what's the use? It went on the rocks long ago. Even the rats try to leave a sinking ship; so, as our good ship foundered and was wrecked by the heavy breakers that rolled over it, it is not strange that it lost its contingent of workers. I came in when my predecessor had rowed away in a lifeboat, metaphorically speaking, to save her own life.

And now I must give up my nautical figure, for you will want to know literally what befell me there. We were all in extremis together, waiting for the end. Sometimes we were paid for our night's work, more often not. Up and up mounted the unpaid wages, till they became

like a wall of protection around some of us who, like myself, were not "on to" our jobs. should certainly have been discharged for incompetence if the foreman had had the wherewithal to pay me and let me go! But I was better, perhaps, than just nobody at all, as I sat in my little proofroom reading wildly through the night, with no copyholder to help me except on editorials and advertisements. There were threatened walkouts, every three or four nights or so, when a hurry call was sent over the telephone to our luckless editor and manager. The poor man, to whom this experience became a nightmare, was made to unburden himself of whatever checks for advertising he had in his pockets, and these were cashed and transferred to our respective pockets. I was handed out my five or ten dollars, like the rest - just enough to keep us going until next time.

Let me confess: I would gladly have handed back my fives and tens—all of them—or had them charged up against me, in payment for the wonderful opportunity that was mine. There is no proofreading school in America like it. When it was all over, and I lost \$78.50 in the final crash, without a murmur I let my unpaid wages go for tuition money. And it was cheap at that. The heroic experiences of three months

had made a proofreader of me!

But what kind of a proofreader? Ah, that's telling! The conditions of the office being so demoralized, any changes in spacing, punctuation and divisions of words were simply not wanted. Such corrections would not have been made even if marked. Neither were style changes supposed to be my affair. I could only touch the high spots as I went along—wrong names, dates, prices, misspellings, outs and doublets, pi-lines, etc. I learned beautifully to race along pell-mell over every "comma place," without stopping to think that a comma should be there if it wasn't there!

Next came a book-office, where the authorities were particular about punctuation and style. Imagine my plight! I substituted there all summer; and as the wage law of Massachusetts had been my salvation in the newspaper-office, so it needed a special dispensation of Providence to hold down my book-office job for me five months, until the last of the readers had returned in the fall. Then I was laid off.

Up to this point I had acquired a fair working knowledge of the uses of commas in the following constructions (for grouping, see Edwin C. Woolley's valuable handbook, "The Mechanics of Writing"):

- (1) To avoid erroneous junction;
- (2) To avoid erroneous non-junction;
- (3) With coördinate elements;
- (4) ....;
- (5) With parenthetic elements, including:
  - (a) Conjunctive adverbs;
  - (b) Parenthetic phrases;
  - (c) Absolute phrases;
  - (d) Short predications;
  - (e) Vocatives;
  - (f) Interjections and expletives;
  - (g) Geographical names;
  - (h) Dates;
- (6) With direct quotation;
- (7) With other points.

Almost all my difficulties centered around "(4) With subordinate elements," omitted in

above list because I was far from mastering it that summer. I called it the "elusive" comma, and recognized that it came or was omitted in certain subordinate constructions necessitating the distinction between restrictive and nonrestrictive words, phrases or clauses. When I stopped to think, in any given case, I could usually tell whether there was a restrictive or a non-restrictive meaning, and could adjudge the need for the comma accordingly. But at these dangerous crossings, where in railroading there would be a flagman waving a red flag - or at least a Stop-Look-Listen sign by way of warning—there was no one waving a red flag for me. So without thought of danger I continued to read right over these "comma places," and not until it was too late did I discover my mistakes. Quite too many commas for my peace of mind were marked into, or out of, my revised proofs by the second galley reader who followed up my work. With the close of summer the "elusive" comma was still out of reach. I had it yet to learn "by dint of the bodkin."

# AN EXPERIMENT IN PRICES

By R. T. PORTE

N every organized effort where the question of price is an element, there is always the great cry of price-cutters. When interviewing all the members of an industry, each will tell of some other as a price-cutter, and give time, place and price. One gets rather dizzy and confused after listening to some twenty-five or thirty. All tell the same story as to their prices being high, and that they would be higher if it were not for the other fellow. Once in a while you will run across a refreshingly frank fellow who admits his prices are low, is glad they are low, and wants to always be lower just to show he is not in the trust. It is sad to note that with all such honesty, he lasts but a short period of time - or if he does exist for some time it is his standard of living that makes it possible for him to continue. I have met but one or two that honestly came out and admitted their prices were low from a point of wanting to be low, and placing the blame nowhere else.

After a time one gets just a little tired of having the "other fellow" condemned, and you wish you had the privilege of having the other fellow answer back. How to do it in a large way, and with no possible chance for argument, has been somewhat of a problem.

The advent of a price-list with definite prices opened up the way in one locality. Different printers had been accused of cutting the list, and the question, "Will they live up to it?" was constantly being asked.

To answer these questions, I decided to send some one to nearly every printer in the city and secure prices on two thousand letter-heads, one thousand one-half letter-heads, and one thousand envelopes—a common everyday request. Fake copy was written, and an industrious young man in six and one-half hours secured prices from twenty-eight printers.

The list price for the letter-heads—both quantities—is \$11 and for the envelopes \$4.50, making a total of \$15.50 for the job. Three of

the printers quoted correctly, and others hit around generally.

For the purpose of comparison, the list of printers is divided into members of the association and non-members. The result of the tabulation of prices is as follows:

lation of pric	es is as follo	ws:	
	MEMBE	RS.	
No.	Letter-heads.	Envelopes.	Total.
1	\$12.75	\$4.75	\$17.50
2	12.00	4.50	16.50
3	13.75	5.20	18.95
4	13.00	4.50	17.50
5	13.25	4.50	17.75
6	12.25	4.50	16.75
7	11.75	4.75	16.50
8	13.00	4.50	17.50
9			16.00
10	11.00	4.50	15.50
11	11.00	4.50	15.50
12	11.00	4.50	15.50
13	10.75	4.75	15.50
14	10.75	5.00	15.75
15	12.00	4.50	16.50
16	10.50	4.50	15.00
17	10.50	4.50	15.00
18	10.25	4.25	14.50
19	10.00	4.50	14.50
	NON-MEMI	BERS.	
20	\$ 7.70	\$3.80	\$11.50
21	12.50	4.00	16.50
22	13.40	4.50	17.90
23	9.50	4.00	13.50
24	9.00	3.75	12.75
25			16.00
26	9.00	3.50	12.50

The lowest price given by members was \$14.50; the highest price, \$18.95. The majority of the prices were around the list price. Eleven prices were high, and but four under the list. Investigation as to these four revealed the fact that they were due to errors or a misunder-

 4.50

4.00

standing of the list. In no case could be found a deliberate "price cut." The reasons for being over the list are many—some to errors or not using the list right, mistake as to the weight of the stock, and in quite a few instances of sizing the proposition as a "check bid," and making a higher price. In no case did a single one realize that I was obtaining prices. The showing for the members is quite satisfactory.

On the part of the non-members the showing is not quite so good. But three concerns out of the nine bid anywhere near the list or over it, and only one of these—a former member—is entitled to credit. One price was wild, and the circumstances surrounding it make it appear all the more so. One of the high bids was for twenty-pound paper and two-third letter-heads—and subject to a discount of five per cent for cash—he probably needed the money. The rest of the bids ran from the ridiculously low price of \$11.50 to \$14.50. This latter price was from a printer who was also formerly a member of the association.

The result showed that the members were honestly trying to live up to the list, while the non-members were shooting in the air.

The success of this first obtaining of prices will be followed by other similar ones, which will no doubt reveal more surprises.

It is needless to say that nothing done by the printers' association in Salt Lake City has stirred up so much excitement or done quite so much good. It has eliminated a great deal of the talk regarding price-cutting, and the future attempts at securing prices will further the campaign of education and show the fallacy of price-cutting as well as showing up the price-cutters.

# STUDY

14.50

13.20

A few books, well studied, and thoroughly digested, nourish the understanding more than hundreds but gargled in the mouth, as ordinary students use.

- F. OSBORN.

# SIMPLIFYING THE ACCOUNTING SYSTEM IN THE SMALL NEWSPAPER AND JOB-PRINTING OFFICE

By J. C. CLARK

ONSIDERABLE emphasis has been placed upon cost-finding and estimating, both of which are necessary and desirable in every printingoffice, but how many publishers and printers are still struggling with their bookkeeping systems! There are many who would be glad to adopt a modern system, yet they hesitate because of the cost of installing one, and struggle along, doing the best they can. And yet the fundamentals of both the cost-finding system and estimating are the books of the office. Every printer and publisher likes to progress, to make his plant more efficient in every department, yet many are held back, condemned, as it were, to the continued dark mysteries of bookkeeping by fear of the fact that an elaborate system, costing more than they feel they can pay, may in the end turn out unsatisfactorily. With what joy would the small publisher, limited as to capital and available labor, look upon some simple system of keeping his accounts correctly that could be installed and operated with a minimum amount of expense and labor; a system that would obviate any possibility of errors, except through gross carelessness - and those would be easily traceable; and, above all, a system which he might try out without going to any great expense and without any great disturbance to the one he has been using should it prove a failure, or unsatisfactory to him.

Such a condition existed in an average country office until the manager, having acquired a surplus of funds which he deemed sufficient to meet any ordinary expense that might be involved, took the plunge and went out to hunt for a new set of books. Many methods were tried, and many systems rejected. In the end, he devised a system that has given him satisfaction for the past five years. During the time he was endeavoring to find a system that would meet his requirements, he found that one thing stood out before all others, and that was, the really satisfactory system is not to be found entire and can not be bought ready-made to suit

every condition; but by adopting certain features from different systems he devised a method which, as he terms it, "has become a thing of beauty and a joy forever" in his office.

Realizing the amount of time and trouble he spent in his search for a satisfactory system, he feels that other printer-publishers might benefit from the results of his efforts—as, in fact, several already have, for his system has much in simplicity to recommend it and contains a basic principle which may be used in connection with more elaborate systems—and, therefore, he gladly gives a description so that others may copy therefrom.

Although now in use in several offices, this system of bookkeeping—or, more particularly, billing—was devised for and is used to great advantage by the Winchester (Mass.) Star. Winchester is a suburb of Boston, and is wholly a residential town with a population of about eleven thousand. The Star has a circulation of two thousand, is an eight-page paper, printed every Friday morning, and operates a jobprinting department. Bills are sent out monthly; but invoices are sent only upon request.

The system should be of particular interest to smaller publishers, as it combines simplicity and rapidity and can easily be adapted to handle the subscription list, advertising and jobprinting, and, at the same time, permit ready separation of these departments.

The subscription list is kept as a separate account. Previously it was handled by a "subscription book," presumably typical of the many such books in use. Objections to this, the book, method were many. With the subscribers listed alphabetically, delay was entailed in placing a subscription from the month it was due, or one live subscription might be buried among numerous canceled names. These could be cared for by the use of a cross index, it is true, but many similar objections made a new system advisable.

With the present system a card list is used. The cards, 3 by 5 inches in size, are placed in alphabetical order back of guides in the usual drawer. Each card has a tab at the top indicating the month in which the subscription falls due. These tabs start at the left with "Jan." and continue across to the right, ending with "Dec." Thus, as the cards lie in the drawer, all of the "Jan." tabs form one row, the "Feb." tabs another, and so on. In this manner the cards

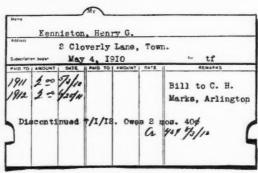


Fig. 1.- Subscription card.

are readily accessible, either by the month or alphabetically; a great convenience in checking.

The cards may be ruled to suit the requirements of the one using the system. In the Star office the cards are printed as shown in Fig. 1, which gives all the necessary information. Each card has space for the record for fourteen years, with space at the right for any remarks, which may also be placed on the back.

As subscriptions start all through the month, the billing, while a year in advance, is done at the end of each month, the list being selected by the tabs at the top of the cards. Thus, in sending May bills, each card with the "May" tab is taken and billed at the end of May, the bills being sent out on the first of June. The cards for three, six and nine months back are then looked over for unpaid subscriptions. Thus, when finished with the May billing, the cards for August, November and February are gone through. This method of billing each three months is, of course, optional, but as the Star accepts subscriptions for not less than three months at yearly rates, it insures proper care for all short-time cards.

A drawer with a rod should be used for the cards, and any card to be noted for future reference should be raised slightly above the others to attract attention. In the Star office, a separate drawer is kept for the cards of all discontinued subscriptions, and information relative to

such discontinuance is noted as each card is placed therein, thereby furnishing valuable data for future reference.

The subscription bills, as shown in Fig. 2, are printed on a good weight of paper of the proper size to fit a 634-inch envelope without folding.

The advertising and the printing are kept together. The system previously used by the Star was the usual ledger and journal method. Advertisements were entered in a weekly book and carried from that to ledger or journal, and the jobs in a similar manner from the envelopes. The objections to this system were almost too numerous to mention. Most of the classified advertisements were journal accounts, necessitating constant reëntries or being lost among the paid accounts. Considerable church and society printing caused many divisions in single items of billing, a portion of a job being paid by one person and the balance by another, etc. Such billing was the nightmare of the bookkeeper, and is probably known in many offices as fertile ground for more than one heated discussion. The books were also filled with unnecessary accounts, mostly classified advertisements, which, at the end of the year, were of no value

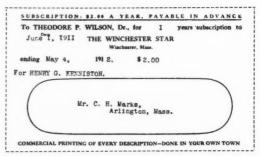


Fig. 2.— The subscription bill. Printed on heavy paper to fit a No. 6% outlook envelope without folding.

except to occupy space. Undoubtedly many publishers have a similar accumulation.

In making the change, it was felt that if all accounts could be grouped together, making it possible to destroy this classified matter at the end of the year, and, still further, to place all accounts so they would be immediately accessible to the bookkeeper, it would be of great advantage.

The system that was finally worked out consists of a duplicate billing of all accounts. Thus, at the start, every customer receives, without

any chance for question, an exact counterpart of the account standing at the office, and any alterations made on statements passing through various hands may be immediately noted and placed, even though the bill is paid by a third or fourth party, as is often the case in church, etc., work.

The stock for these bills is cut double size, one half being printed as shown in Fig. 3, the other half being left blank, and folded on a perforation in the middle. When making entries a carbon is slipped between the folded sheet, and in this manner the items are duplicated. These folded sheets are kept in alphabetical order, back of guides, in drawers.

Billing is done as soon as the work is completed, and the total is carried to the right at the end of each item. A customer may, therefore, obtain a statement of his account at any time during the month, the bookkeeper merely tearing the sheet on the perforation in the center and giving the customer the original, the dupli-

THEODORE P. WILSON STATIONER PRINTER PUBLISHER THE WINCHESTER STAR Winchester, June I, 1915 Child & Whitten Dry Goods Co., 89 Temple St., Winchester, Mass. 1917 Contract Jan. I/I5-6mos. May I Adv. ISin. at \$3w to May I? 2w STOPPED \$ 6.00 4.50 \$10.50 500 Full letterheads, 800 Enclosure slips-"Your account, etc." Adv. ISin. at\$3.75w to Je I 3.25 \$13.75 7.50 \$21.25 18 Acct. Rend. May I 16.70 \$37.95

Fig. 3.— Bill used for accounts combining advertising and jobprinting. This is one half of the original bill; the other half is left blank for duplicate. The full size of the original is 6½ by 12 inches, making each half, when separated, 6½ by 6 inches, a suitable size for a No. 6¾ outlook envelope when folded once.

cate being placed back in the drawer and forming the office record. When the bill is paid, both the original and the duplicate are receipted, and the duplicate is placed on file in another drawer. The duplicate receipts of firms having accounts each month are kept together in open-end envelopes, or under clips, and at the end of the year they are stitched together by the binder, thus forming a book of each account, which is filed.

Two colors of paper are used for the bills—white and yellow, the latter being for advertising (see Fig. 3). Thus, when sending out the bills and encountering a yellow sheet, the book-



Fig. 4.— Bill used for accounts not including advertising. Same size and style as Fig. 3.

keeper knows that the advertisement thereon should be entered anew for the following month. If the advertisement is stopped, it is noted by the word "stopped" after the date of the last insertion. Advertisements that run "t. f." are entered as follows: "Date, No., Adv., 4-in. at \$1w (\$1 a week), to." If such an advertisement runs to the end of the month, the balance on June 1 is filled out with the amount charged and a new bill made out starting June 1. If space is changed each week, an item is entered weekly. If stopped before the end of the month, the item would read "to May 25, etc., stopped." All contracts, etc., are entered at the head of the bill when started, thus keeping immediately before the bookkeeper all memoranda and doing away with reference to other files.

White bills are used for everything outside of advertising (see Fig. 4). If a customer has both advertising and printing, all the entries are made on the yellow sheet. Jobs and advertisements may be numbered or not, as desired, but numbers should be put on the bills in a space provided following the date.

The Star office sends out from 350 to 400 bills each month outside of subscriptions, which are billed separately. Before the change was made it required all of the bookkeeper's time handling

the books, and about two days each month making out the bills and addressing envelopes, etc. Now, it requires but a little time each day to make the entries, and the bills are ready at the end of the month in about half a day. Outlook envelopes are used, which saves the labor of addressing, and the bills are made of a size to fit the envelopes with but one fold.

As before stated, the *Star* office uses a monthly system of billing, and does not send invoices to its regular customers, but the system may be advantageously used either way.

The advantages of the system, as set forth by Theodore P. Wilson, editor and publisher of the Star, to whom we are indebted for the data from which this article was prepared, are: First.—It is a time-saver, as it requires but very little time each day to bill items, one billing making both the statement and the office record, and to send out a bill it is only necessary to tear the sheet apart. If a bill has already been sent, a statement of the total account is made from the duplicate. No time is lost in looking for accounts, as all are in one place, in alphabetical order, readily accessible, and yet departments are separated by color. Second .-In all cases, customers receive an exact duplicate of the office record. Telephone inquiries regarding accounts are answered intelligently and with the knowledge that no error has been made through incorrect copying of items. Third.—Any division of an account is easily made by heading uniformly and sending the charge to whoever should receive it, carrying the job number on each bill. Fourth.—Every live account is gone over each month by necessity, thereby keeping all unpaid bills constantly before the bookkeeper. Fifth.-No dead accounts are mixed with the live ones. An addition of the bill-drawer gives the "bills receivable" at any time. Sixth.—The mass of small accounts, the record of which is of no value, may be destroyed at the end of the year, after auditing, or placed in another file for reference if desired, leaving only those accounts which are of value as a record. Of the volume of paper used for billing at the Star office, these petty accounts, a record of which is really of no value, amount to one-half of the total. It may thus be seen how much space they require in a boundbook system. All job bills are, of course, saved,

as are also the statements of all regular advertisers, except those for classified advertisements.

At the close of the year—February 1, in order to allow payment of December bills during January—the receipts are sorted, bound and placed back of guides in a separate drawer with the year marked on it.

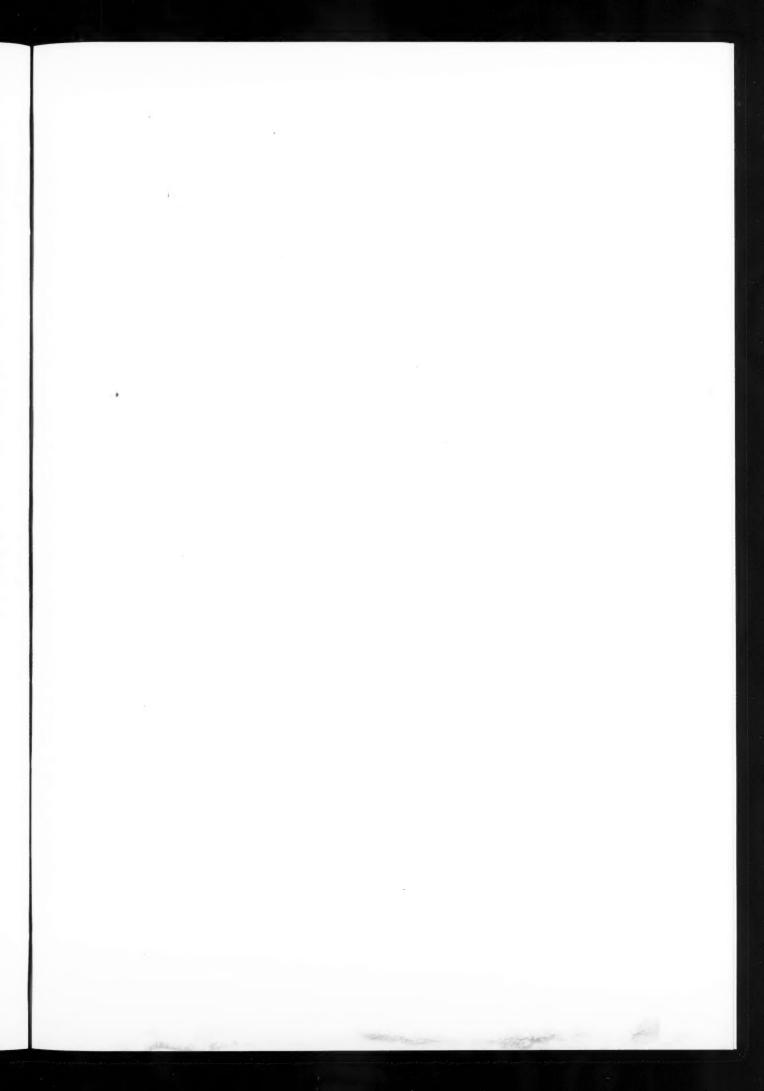
No special fittings are necessary for the publisher who desires to try out this system. In place of filing-drawers, one of the many transferdrawers on the market may be used.

This system of billing is, of course, but a portion of the complete bookkeeping department, but it may be used with any complete system.

When the change was decided upon at the Star office, the "renovation" was made complete. All bills were ordered typewritten, thus removing any possibility of question on account of careless or illegible writing. A modern cashregister and a steel filing-safe, to accommodate bill-drawers and job-envelopes, was installed.

Under the old system all payments were entered in a day-book, and then checked to a ledger or journal. Even so, the usual complaints of payment without credit, etc., occurred. Now, every payment is recorded on an autographic cash-register, which requires the making of a note of the account concerned on a strip of paper before operating the register. At the end of the day this strip is copied into a day-book containing separate columns for each department, to which each account must be checked when credit is made. leaves no loophole for errors, except through absolute negligence, and is very rapid, as accounts may be handled one after another without further thought, the register providing the record for future credit. The register record and the cash are balanced each night, and a monthly balance is taken with the bank. Jobenvelopes are kept by number, and are always accessible in the document-drawers in the filingsafe, which also holds the bills.

It must be stated that the system, from the description given, may seem a trifle complicated; but once it has been installed it will be found extremely simple. It was devised for the purpose of furnishing all customers with correct statements with the least amount of work, and, at the same time, eliminating any possibility of unpleasantness through carelessness.





"WHEN THE FROST IS ON THE PUNKIN, AND THE FODDER'S IN THE SHOCK."

Printed by The Henry O. Shepard Company, Chicago, from four-color process plates made by Gatchel & Manning, Incorporated, Philadelphia. Ault & Wiborg process inks used.



ELSEWHERE in this issue an article appears giving the views of some of the leaders in the electrotyping field regarding the standardization of bookkeeping methods. The statements set forth are of vital importance and should receive the earnest consideration of all in the allied industries. The electrotypers have adopted a standard system of bookkeeping; the engravers and the printers are now working on similar systems. Too much emphasis can not be placed upon the need of standardization in methods of accounting; and as the bookkeeping system contains the records upon which the cost-finding system is based, greater uniformity in bookkeeping will bring about greater uniformity in results from cost-finding. The progress of this work will be watched with great interest, as it is a decided step forward, and will result in much good for the allied industries as a whole.

A CORRESPONDENT, in a recent letter, closes with the statement, "The more war stuff you keep out of the magazine, the better it will suit." It is not the intention of the editor to fill THE INLAND PRINTER with the so-called "war stuff." Nevertheless, we can not too strongly emphasize the fact that our country is at war, and at war for one purpose only — the advancement of civilization. Entrance into this war was by no means the choice of our country. We believe this is apparent to all who have followed the course of events since the start of this terrific conflict. However, now that we have made the start, there is but one thing for us to do - push the war to a successful termination. This, as it has been well termed, is now "the nation's business." To this end it will be necessary for each and every one to do his utmost. We are asking the best-fitted, physically and mentally, of our boys to make the supreme sacrifice. calling them at the time they are starting to shape their courses for the future, and sending them to the front. Their early and successful return will depend upon the support they receive from us who remain, and it is our duty to give them our support in the fullest measure. Every industry every individual worker — is in duty bound to stand behind the boys who are fighting for us. The task is tremendous, and all the forces of industry must be so coördinated that the supply of ammunition, equipment, food and other necessities may go forward in a constant, steady stream. This will not except the printing industry. Its part must, and will, be done in conjunction with all other industries; and The Inland Printer will aid in this work to the fullest extent possible.

### Correcting an Abuse.

Publishers of small daily and country weekly papers — and, in fact, of other publications also — have been subjected to an abuse of their reading columns which has not been without its effect on their incomes. This is the constant demand from various sources for free publicity. The publisher's revenue is derived wholly from the advertising in his paper, and when he is requested to insert notices of various money-making enterprises "without charge," or in the form of news, as he frequently is, his income is reduced to that extent. Not only is the publisher's income decreased when he submits to requests of this character, but he lowers the standing of his publication as a business proposition.

A start toward correcting this abuse has been made by a number of papers. Members of the Suburban Publishers' Association of Chicago took action against this evil at their October meeting, and also urged refusing to publish theater notices in exchange for tickets, declaring that it is far better to make a direct charge for the advertising and to purchase the tickets for any form of entertainment they may desire.

Two instances of publishers making definite stands on the problem are cited in a recent issue of *The Publishers' Auxiliary*. In one of these, the publisher inserted a notice in his paper to the effect that all notices of entertainments and dances, or other events where an admission is charged, or the object of which is the making of money, are advertisements and must be paid for at the regular rates.

In the other instance, the publishers of a Wyoming paper were approached by politicians with requests for support, and answered them with the statement that their advertising columns were open to all comers at their regular rates, later stating their position in strong editorials. These publishers received high commendation on their stand from all sides, except from the few politicians who were affected. Three paragraphs from one of their editorials are worth wider dissemination, so are given here:

Those broad-minded souls who desire to see a newspaper on a solid financial basis, the only foundation on which such a business can exist and be respected, say that the treatment of aspiring candidates of whatever creed or type on the same standard of equality, charging them for the service rendered, is the only logical one to follow. . . .

Business has changed in the past ten years. Advertising has become recognized as the greatest sales force in the nation. To buy advertising space no longer means that the purchaser agrees with the editorial policy of the paper. It only means that he recognizes it as a carrier of information to the people he desires to reach.

This is exactly the position the Herald desires to occupy. It is a disseminator of news. Advertising is news and any advertising that isn't news isn't advertising, paradoxical as it may appear. What you desire to say about your candidacy is advertising. You are selling yourself and your services. On that basis the Herald offers its services to you as a medium through which you may reach a large number of voters.

A firm stand on this matter should be taken by all publishers. The newspapers and other publications are important factors as disseminators of news and information, and also in the building up of business, and as such they are business propositions and should be so considered. Space is the publisher's commodity; it has a distinct value as a producer of business and must be sold on that basis.

### The War Convention of the Chamber of Commerce.

The Chamber of Commerce of the United States is doing a great work in bringing about the coördination of all the industries of the country, and in furthering the coöperation of business interests with the Government. The war convention, held at Atlantic City under the auspices of the Chamber, was a significant gathering, as it proved that business men are doing everything in their power to back up the Government. Some of the points emphasized at this convention should receive careful consideration from printers.

How business men are coming to the aid of the country was shown by Secretary of War Baker, who said that "There was a certain distrust on the part of business, so far as the Government is concerned, before the war, and members of the Advisory Commission of the Council of National Defense instantly summoned business to the aid of the Government. Then there poured into Washington hundreds of thousands of offers from business men throughout the country. Many were not content to write, they came personally to Washington, not to seek some personal benefit or advantage, but to give something to the Government."

Waddill Catchings, chairman of the Chamber's Committee of Coöperation with the Council of National Defense, stated that "The Government, we are informed, intends to spend \$19,000,000,000 for itself and its allies during the next year. When we consider that the entire gross turnover of the United States Steel Corporation and its subsidiaries is \$853,000,000 each year, it will be seen that the Government will place upon business a demand twenty times as great as the entire annual turnover of all those great corporations. Chaos exists in business today, and order must be brought out of this chaos if we are to win the war."

Food Administrator Herbert C. Hoover called attention to the fact that "The demand in many commodities during the coming year is beyond our capacity to furnish if we consume our normal amount. The necessity of maintenance of the Allies is our first line of defense, and our duty to humanity in feeding the neutrals demands of us that we reduce unnecessary consumption and waste to the last degree, and even then the world dependent on us must face privation."

Among resolutions passed by the convention was one pledging the support of business to the war in the most comprehensive and sweeping terms, and declaring that American business is ready for heavy taxes, for the dissipation of its savings, is ready to turn over its plants, and to do any and every other thing which may be necessary to prove that American business is behind the war until the last gun is fired.

Another resolution declared that it is right, proper and necessary that the Government should have the power to fix prices on all materials needed for the conduct of the war, as well as all materials affecting the public interest, for the Government itself and for the public at large. It was pointed out in the convention that it is a striking thing that business men should so positively and earnestly go on record in declaring that the Government should be given complete power to fix all prices for itself and the public, the effect of which will be to stop all inflation of prices, a condition under which American business has been laboring for some time.

A resolution in support of a federal board to adjust labor disputes was endorsed. Declaring that there should be no shutdowns, lockouts, strikes or other cessation of industry during the process of adjustment, American business pledged itself to accept decisions made by such a board and invited the coöperation of labor.

The daylight-saving plan received attention, as, it was declared, it would conserve the nation's supply of coal. Action by Congress and the President to make the daylight-saving plan effective as a war measure was urged.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

### CO-OPERATIVE CATALOGUES.

To the Editor:

EDINBURGH, SCOTLAND.

We have an idea that the coöperative catalogue is very usual in America, especially in some of the smaller towns, and we would be very grateful if you could procure samples for us. We would be willing to pay any charge for carriage. We mean, several stores in different lines of business coöperating to put out, say, a Christmas catalogue. With many thanks for your kindness.

H. & J. PILLANS & WILSON.

Note.— Can any of our readers furnish this information, or send any samples? If so, they will be appreciated and will be forwarded to our correspondent.

### WHY STYLE IN PRINTING?

To the Editor:

FRANKLIN, PENNSYLVANIA.

It has been said, in speaking of clothes, that one might as well be dead as to be out of style. Most all of us have heard the remark, "Clothes make the man." These two statements have been the source of endless controversies both pro and con. But it is plainly evident that the affirmative is far in the lead, especially as it is a question of one's business status. To speak of stylish clothes making a man better morally is quite another proposition. Morals emanate from the heart—styles from the brain. Many a Beau Brummel of fashion and style has been found to be a base scoundrel.

We must look at this problem from the view-point of cold business ethics. The rascally villain may be a "fashion plate" in appearance, but who can say that he lacks "pep" in plying his trade? No thoroughly sound business man would think for a moment of hiring a person to fill a position of responsibility solely on the merits of his good clothes. The man who gives little heed to what he wears and how he wears it will just as surely give little heed to everything else. He who wears incongruous and gaudy colors without regard to contrast or harmony is very likely to show poor judgment in other matters. But the man who is always particular that his shoes and clothes are just right, and shows that he knows how to dress, is the man who will give his business the proper attention and see that it is run right. The style and fit of one's clothes is indeed a sure and safe barometer of one's native ability. Clothes not only make the man - "Clothes mark the man."

In the printing industry the same principles hold true as in every other field of endeavor. Let us suppose that the proprietor of a high-class printery which has the reputation for turning out only the very best in its line finds his plant shy a compositor. It is not at all likely that he would choose a printer of untidy and slovenly appearance and expect his individual work to be up to the shop's standard. He could hardly expect it to be.

In printing it might well be said that a man is dead unless he is in style, both as regards his personal appearance and his practical knowledge of the craft. To be a good printer these days does not mean the mere ability to throw together a lot of type, cuts, rules, etc. Two of the biggest factors to be reckoned with in the production of stylish printing, as far as composition alone is concerned. is the selection of suitable type-faces and the proper distribution of white space. Then comes the spacing of words and lines, the placing of groups, placing the ornamentation, if any, etc. Of course, the selection of paper and good presswork are all-important factors; but it quite often happens, in the average shop, that the bulk of work turned out requires the more inexpensive papers in order to keep the prices down. But this fact ought not to interfere with style. Up-to-dateness can be practiced on cheap printing just the same as style can be put into cheap clothes. It all depends upon the producer. It is gratifying to know that our craft is realizing today the value of style and "dress" in printing and gradually "taking its place in the sun." For style is everything. Morals do not enter the question. To be dead does not always mean to be buried in the ground. Generally a "dead" one is marked by the style and fit of his clothes.

A. ERNEST MOWREY.

### PRINTING SHOULD RANK AS FIRST INDUSTRY.

To the Editor:

CHICAGO, ILLINOIS.

At the recent convention of the United Typothetæ and Franklin Clubs of America, held in Chicago, Charles Francis, of New York, in discussing "Business Conditions and Their Relation to the Printing Industry During and After the War," said that printing is classed as the fifth industry of the United States. Mr. Francis claimed it to be the third, giving facts and statistics in support of his position.

The writer, however, proposes to go him several better by declaring that, in its importance and benefits not only to the United States but to the world at large, the printing industry should rank *first*.

Why? Well, just think a moment.

Wipe out wireless telegraphy, and we go back but a few years. The telegraph, the telephone, the automobile, the aeroplane, the turbine engine, and many other recent inventions — now considered absolutely essential to the activities of business — wipe them all out, and we go back only about a generation or two.

But wipe out printing and its cognate arts, and we go back at once to the darkest ages of the world!

Truly, indeed, has it been said that printing is the "Art preservative of all arts."

S. K. PARKER.

Compiled for THE INLAND PRINTER.

### INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

### GREAT BRITAIN.

THE publisher of the *Financial Critic*, London, was recently fined £50 for causing the imprint of the printer to be omitted from an issue of the paper.

In quite a large number of towns, working printers have recently succeeded in obtaining additional war bonuses, as well as wage advances, ranging from 1½ to 7 shillings (36 cents to \$1.70) per week.

THE total number of members of the London Society of Compositors who have enlisted for the war up to August last stood at 3,252, of whom, allowing for those discharged or killed, nearly 3,000 are still in service.

AN order of the Paper Committee prohibiting the printing of pictures to be enclosed in cigarette packages has caused a fresh Irish grievance. Printing these pictures on satin was a German monopoly, and an enterprising firm in Dublin embraced the opportunity, under considerable expense, to embark in this business. There are strong protests against the order of the committee, and appeals are being made to the authorities to prevent the extinction of this new Irish industry.

THE imports of paper, and whatever that term includes, in July last amounted to 354,857 hundredweight, as compared with 827,350 hundredweight in July, 1916, a decrease of 57.1 per cent. The total value of the July imports was £539,453, being 35.9 per cent less than the previous July imports. The exports in July last amounted to 62,720 hundredweight, as compared with 208,473 hundredweight for the same month in 1916, a decline of 69.9 per cent. In value the present July exports (£242,355) showed a decrease of 53.2 per cent from the value for the same month in 1916.

It is an old claim that the art of papermaking came as the result of some naturalist's study of the wasp and its custom of constructing a paper nest, by tearing off small splinters of wood and masticating them to a pulp, afterward layering the fragments bit by bit until a perfect shell had been built up, fitted inside with breeding-cells. As a matter of curiosity, a wasp was recently discovered in a paper-mill, which had saved itself the trouble of shredding and masticating by making use of the readymade pulp it found in the mill to build its nest, which had a rather gay, varicolored appearance, due to the different sorts and colors of paper made in the mill.

A GENERAL license has been issued by the Royal Commission on Paper, giving the right to all persons to issue and dispatch tradesmen's catalogues and price-lists between August 20 and January 31 next, to the extent of one-third of the weight of paper used for the same purposes between August, 1916, and January, 1917. The license does not extend to circulars issued by moneylenders, bookmakers or commission agents for the making or placing of wagers or bets, persons offering to buy, sell or deal in stocks or shares (other than those issued by members of any recognized stock exchange to their own clients), or by persons interested in any competition involving guessing or a test of skill.

### GERMANY.

GERMAN publishers of schoolbooks have been informed that they may use whatever supplies of paper they may have on hand for printing such volumes, but when these are exhausted no more paper can be used for this purpose. Toward the beginning of next year, says our informant, the *Vossische Zeitung*, no more schoolbooks will be available. Even at present it usually takes two months before classes can be fully supplied.

It is reported that the Emperor is making a collection of all the war-books published in or out of Germany. He has already ten thousand volumes. A special section of this library includes the photographs taken of himself at the front.

Announcement is made of the recent death of Hermann Smalian, at Berlin, in his seventy-eighth year. The deceased was a prominent personage in graphic art circles and a frequent contributor to the printing-trade press. In touring Germany some years ago, your correspondent had the pleasure of making his personal acquaintance, finding him a most courteous and congenial colleague. He was the founder of the Berlin Typographic Society, of which he was an honorary member at his death. He did much service in securing the general adoption in Germany of the Didot point system of type-bodies, being then associated with a leading typefoundry in Berlin. Later on he assisted in promoting the introduction of a universal type-alignment system among the German foundries.

### SWITZERLAND.

THE Association of Electrotypers and Stereotypers has announced a twenty per cent increase in prices, for the usual present reason — higher cost of material and labor.

THE forty-third and last annual session of the Typographic Union of Romance Switzerland convened on August 12 at Lausanne. It was the last, because this union is now amalgamated with the other printers' union, that of the German-speaking part of the country.

THE term of the current printers' wage-scale being near its end, a revision, by a committee of representatives of masters' and men's unions, was undertaken, which in ten days was finished. The new scale will be in force five years from January 1, 1918. The work-week will remain fifty-two hours, and there is provided a weekly bonus of 6 francs (\$1.16).

THE Master Printers' Association has recently determined, in figuring printing-costs, to increase many details. For instance, the hour-cost for composition is put at 2½ francs (48 cents), and the cost per one thousand letters, presswork, electrotyping, binding, is advanced twenty per cent. The various advances are made obligatory upon all members of the association.

SWISS printing-offices are also suffering from the metal shortage. The legislature has fixed a maximum price of 1.30 francs per kilogram (11½ cents per pound) for old metal, yet for this price type-metal is no longer obtainable. The metal dealers forehandedly bought up all available supplies and melted them into pigs, which they are quoting at 2½ to 3½ francs per kilogram (23 to 30½ cents per pound). When a printer wants to buy new type from a foundry he has to deliver to it as part payment 110 kilograms of type-metal for every 100 kilograms of type, the metal he turns in being credited at 1.10 francs per kilogram. If he has no metal to turn in, a proportionately higher price is charged for the new type.

For some time there has existed a printing-office manned by interned Germans, which produces upon order of the German embassy a variety of printed-matter. Among this is the *Journal of the Interned Germans*, with a supplement, *Sunday Messenger*. Sixty thousand copies of a Christmas calendar have been issued from its presses. A large portion of these have been sent, with the consent

of French authorities, to the German prisoners in France, accompanied by some 70,000 brochures (stories and general literature). A lithographic press, to print illustrations, is also to be installed. As this office does not compete with the indigenous industry, the Swiss master printers' and working printers' unions have not interfered with its operations.

HOLLAND.

THIS year is the three hundredth since the death of Ludwig Elzevir, the founder of the most celebrated of the old-time printing-offices. His death occurred near the end of February, 1617. His father, whose name was Hans van Leuven, but generally called Helzevir, was a compositor in the renowned office of Christoph Plantin, at Ant-Ludwig Elzevir, after some wandering about, started his office and bookshop at Leyden, and became intimately associated with the university there, which permitted him to conduct his book business on its premises. He issued about one hundred works in the Latin, French, Flemish and German languages, and he published for the best writers of his country. His own work was not particularly noteworthy for its typographic character, this reaching its high plane with his descendants. The office lasted until 1681, and during its time issued about sixteen hundred works. It is said that the Elzevirs were the first to differentiate between the vowel and consonant sounds of V, by introducing U for the vowel value, which alone should suffice to give the Elzevirs a place in the hall of

FRANCE.

THE central (or executive) committee of the French Master Printers' Syndicate has addressed a letter to the members, advising advances in the prices of printing over pre-war rates, as follows: For periodicals, at least 35 per cent; jobwork, 40 per cent; commercial work and municipal work, 100 per cent.

A COMMITTEE looking after the economic interests of the press has asked the Government to ameliorate the paper shortage by restricting its use for posters, catalogues, announcements, etc. This aroused a protest from the Master Printers' Syndicate, which would regard such a restriction as prejudicing the interests of its members. They argue that newspapers should not be favored at the expense of book and job printers.

### AUSTRALIA.

THE Victoria Typographical Society is now fifty years old. Four of the original members still retain their connection. Since 1900 the membership has trebled, and the society now has jurisdiction over the whole of Victoria and North Tasmania.

THE Queensland minister for lands has entered into an agreement with a paper-pulp syndicate whereby, in consideration of a strip of land along the coast south of Cairns, the syndicate undertakes to manufacture paper and pay the Government a royalty of 1 shilling on every ton sold. The paper will be produced from such grasses as blady, Chinese burr, sida retusa and lantana, all of which are to be found in the area granted. It is expected to produce fifty tons of pulp per month.

### INDIA.

An important discovery of plumbago was made, it is said, in Mysore, by Louis Stromeyer, a well-known expert prospector of that State. Graphite has been found in Bangalore before now, but only in such small quantities as not to be paying. The present discovery seems to be a fairly rich deposit, having the advantage of being within three miles of the railway. Plumbago has been previously

found in Travancore and Mysore, but the quality was not up to the standard of the Ceylon and Madagascar product. Should the newly discovered lot be of a good quality, it will be of great advantage to the pencil-manufacturing industry of Madras.

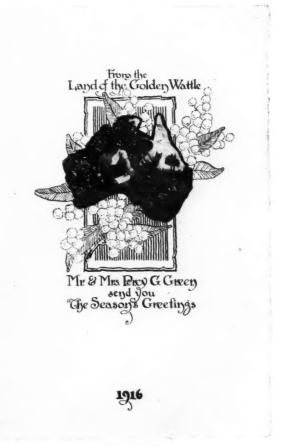
SOUTH WALES.

THE printers of Cardiff have obtained a weekly war bonus of  $3\frac{1}{2}$  shillings for those earning  $47\frac{1}{2}$  shillings, and  $2\frac{1}{2}$  shillings for those earning above that sum.

SOUTH WALES master printers have agreed to figure printing-costs by the average rate fixed by the Cardiff Master Printers' Association. The cost of hand composition in that district is figured net at 2½ shillings (61 cents) per hour; monotype composition, 6 shillings (\$1.46), and linotype composition, 5 shillings (\$1.22) per hour.

SWEDEN.

BECAUSE of the shortage of timber, coal, and sulphur for pulp manufacture, the Government has prohibited the export of paper used for newspapers. Under this prohibition it will be necessary for licenses to be issued in each case of export of paper, in order that the Government may to some extent obtain control of the manufacture of paper. The step is taken to secure home consumption, though it does not mean that the great Swedish export of paper will be entirely stopped, but permitted only to a certain limit.



A Handy Thing.

A hand-made, hand-lettered greeting (not printed) on hand-made stock. By Percy G. Green, Toowoomba, Queensland, Australia.



RV REPNARD DANIELS

### Meeting War Conditions.

In common with many other manufacturing businesses, the printing trade is beginning to suffer from the withdrawal of so many young men from the producing ranks to take up military duties in defense of liberty. As printing is a skilled occupation that requires a long apprenticeship to produce competent workmen, especially in the composing-room, where a large part of the work is manual, it will be impossible to replace these absent workers by new recruits. Therefore, it is a necessity of the times that the printers study conservation of labor so that the loss of composing-room hands may be partially compensated for.

How shall it be done? Well, the first thing is to provide facilities for handling the work more rapidly and the elimination of lost motion. The next is to install machinery for as many of the operations now done by hand as is possible. Third, to see that every piece of copy that goes to the composing-room is ready for composition, so that there is no lost time in doing preliminary work which could be done by less important workers.

Many printers have already installed composing-machines so that fewer employees are required to handle the plain composition; a few have rearranged their composing-room material so that each compositor has everything that he will need in his alley, and by duplications have reduced the amount of travel the compositor is compelled to do in handling his work. Others are establishing non-distribution so as to eliminate a large part of the time of distribution and turn it into the productive column. All this tends to conserve labor and increase the efficiency of those who remain in the composing-room ranks, but this is not enough.

One of the big time-consumers in a composing-room is the handling of the cuts that are to be used in catalogue and magazine copy. These seldom come in proper condition as to squareness, height to paper, or size, and compositors waste time getting them into condition to use. By installing a good saw and type-high machine, with a careful mechanic (not a printer) to run it, the time of the compositors could be made more productive, and, in addition, time in the pressroom would be saved. There are more good mechanics to be had than good compositors.

Take a walk through any printing-plant employing six or more compositors and note the amount of time that is taken (not wasted, for the work is necessary) in laying out the general design of the jobs and selecting the right type in which to set them. This work could be better and more quickly done by one person who has a good idea of display and knowledge of the type in the plant, and would be equivalent to putting another compositor on the cases who would work full time. And this brings us to another thought. The idea of an excess of resetting of lines and picking of sorts that would come from trying to lay out work in the office instead of the composing-room is largely

imaginary. It pays better to buy type than to pick at any time, and this is especially true now that the labor that is wasted in picking has become more valuable than ever. At first, the buying of type may seem to be a big cost, but there soon comes a time when there is enough and only the renewals have to be provided for, and they are, or should be, taken care of by the depreciation reserve.

But, even if it should really cost more to conserve labor in the printing-plant, it is your patriotic duty to do it. Remember that the war conditions are but temporary at the worst, and that in a short time the majority of the men who are now serving our country will return to resume their usual places. Consequently, what we ought to do is to use to the utmost the labor that we have, and not rush out to try and educate others to fill the places of those who are serving us by serving the cause of liberty. Then, when normal conditions return, we shall not have to face a surplus of half-baked labor that we are virtually bound to care for because we created it.

The actual facts are that if we were to use the remaining labor in our composing-rooms half as efficiently as similar labor is used in other manufacturing businesses we should not have any shortage at all, for we are now simply wasting one-third of the time that we pay for. There are a few exceptions to this, but that is all.

### Standardizing Sizes.

The readers of this column do not need to be told that the prices of paper are now higher than at any time since the invention of the cellulose fiber from wood, and that even at these prices paper is growing scarcer. Nevertheless, every day we see samples of printed-matter which has been produced on odd sizes of stock that can not be cut from the standard sizes of paper except with waste.

If there ever was a time when the standardization of the sizes of printed things should receive serious attention, now is that time. There is absolutely no reason why a card, or circular, or booklet, or catalogue should be any other size than a multiple of a standard sheet of cardboard or paper. If the stock cuts six by nine inches, the job should be that size. If that is too large for the purpose, the next size that will cut without waste should be used, whether it be four and a half by six or five by seven.

At first glance, this may seem a small matter, and little importance is attached to the fact that many jobs are being printed on sizes that waste as much as twenty per cent of the stock as purchased by the printer. Certain catalogue and booklet sizes have been gradually standardized; letter and note sizes have long been recognized and envelopes made to fit the standard. Why not all sizes of all jobs?

This brings us to another suggestion. Why not abolish the immense folders that some overambitious advertising writers are preparing for their clients? The fate of a majority of them is the waste-basket route to oblivion, and even those good enough to secure passing attention are not preserved because the average office has no means of properly taking care of them. The best they can expect is a glance, then to be thrown into the big bottom drawer that is the final resting place of so many things which we intend to look at again but never do.

Why not make a list of the standard sizes that will cut without waste from the sizes of paper that you can get from the dealer you usually purchase from or which you carry in stock? This list may be kept near your orderdesk and you can tell each customer just which is the nearest size to what he is asking for and sell him the next smaller rather than the next larger, when his is an odd size. The paper trade has recently standardized thicknesses of writing-papers and the suggestion will prove a step further in standardization and conservation of paper.

### Home-Made Cost Systems.

There seems to be an idea among printers, especially the smaller ones, that they can devise a better cost system than has been built up by the Cost Commission of the United Typothetae and approved by the United States Federal Trade Commission. Almost every month we receive inquiries regarding some less elaborate way of getting cost and are asked to pass upon some kind of blanks that, in the minds of their makers, are easier to use than the standard forms.

In almost every case there is some fatal deficiency in the system proposed, and the blanks are, as a rule, really more difficult to use than the standard blanks. It is possible that some one who has used the cost system in its standard form for a long time may discover an improvement on the blanks, or even a betterment in the system itself in some of its details; but those of our readers who are trying to invent substitutes for the simplest form of the Standard Cost System as sent out in the general circular regarding it, would do better in trying to really understand its principles and apply them to their shops, even if it does require a few hours a month to keep the records.

There are printers who attempt to do business without books and naturally these are the ones who loom up largest in the list of objectors to the intricacy of the Standard Cost System. It would be a mighty good thing if the State or Federal Government would compel every man who enters any kind of business to keep a set of books in a certain standard way, according to his business, and also to install a standard cost system. There would be fewer failures, and prices in all lines would be more uniform, without any "conspiracy" to control them.

It is the manufacturer and the dealer without a cost system or a real bookkeeping system that cuts prices and is a menace to the trade in which he happens to be. Possibly, some day in the future, we may have congressmen and officials with a broad enough view of business to realize the need of a uniform system of keeping costs in each trade, if not in all; and meanwhile we will hold the fort and advise all printers to adopt the Standard Cost System, and after finding their true cost to refuse to sell for less than that cost plus a fair profit.

Do not try easy methods of dodging the time ticket, the cost sheet, the monthly reports and the monthly statement of cost of production. You need these no matter how small your shop, and you need more detail the larger the shop. But remember, the Standard Cost System will fit any shop. The writer has installed the system in a shop doing less than \$1,000 per month, and in others doing

more than \$50,000 per month, and the results were accurate in all cases.

Begin to get ready now and print up the blanks, study just how to use them with the least work, try them out and get used to them, so that on the first of the year you may start a real cost system.

### The Shop Meeting.

A very successful printer in the Middle West sends us a little story of how he improved the quality of the work turned out by his shop, and at the same time established a spirit of coöperation among the men that was very effective in cutting down the friction between departments and between the shop men and the office force, particularly the salesmen.

For a couple of years he had held weekly meetings of the foremen to consider shop practice and the progress of the work, and had dubbed these little gatherings "Progress Committee." Which, by the way, he found to give the men a greater interest in the deliberations of the sessions.

One day a salesman suggested that the salesmen ought to be admitted to the Progress Committee meetings, as they were vitally interested in any thing that concerned the execution of their orders and might be able to suggest something of value. After thinking it over the proprietor was about to turn down the request, when there came up at the next meeting a question of the responsibility for the spoilage of a certain job, and the foreman who seemed to be likely to have to shoulder the blame asked that the compositor who set it be called as a witness. This was done, and his testimony showed that the real fault was in the careless manner in which the order was entered and the copy accepted and forwarded to the composing-room, together with certain claims of verbal corrections that were not made. This brought the salesman into the controversy and he was called to testify as to the facts of the copy and 'phoned corrections. Being an honest fellow he admitted that possibly it might be his fault, and made a suggestion for the betterment of the system that showed that possibly there might be something to be gained from having the salesmen represented in the committee.

The upshot of the matter was that one meeting each month was made a sort of open meeting, and all the employees were invited to attend and take part in the discussions. A query box was started, and the important queries answered at these meetings by the person most competent in the house, and occasionally by an outsider. The thing was so beneficial and grew so important that arrangements were made for the practical discussion of some phase of the work at each meeting and some one recognized as an expert on that subject was brought in to start the ball rolling by a half-hour talk and to finish up by gathering up the points brought out and clinching the points of value by a ten minutes' closing talk.

These meetings have made a decided improvement in the quality of a shop already doing good work, and while they have cost about two hours a month for the whole shop (or one per cent of the total time), and from fifty to a hundred dollars for the demonstrator, when there were no volunteers, our friend says that the experiment has paid. He is now working out a scheme to make it of permanent value as a training school for those who desire to improve themselves in the theory of their trade and the actual practice of business management. He says it will be great fun for him and will bring back every cent he spends on it, even if the men who attend become so expert that he has to pay them higher wages.

Some years ago the writer tried a scheme of this kind by having a mutual benefit class which met twice a month and discussed the problems that presented themselves in actual work between sessions, subscribed for and studied the trade journals and discussed their contents. The result was that the value of these workmen improved over fifty per cent, and, today, every one of them who is still alive is holding a responsible position with a good salary. Meanwhile, it made it easier for the writer, as superintendent, to turn out a high grade of printing that brought an enviable international reputation to the house.

With the growing scarcity of competent workers, some such method as this is worth trying to help make the best of what each of us has to get along with. Only a very moderate per cent of the workmen will take an interest in the plan, but some of the others will unconsciously absorb some benefit and improve the quality of the work they turn out.

### From Picking to Profit.

It is not long since we called attention to the tremendous cost of the bad habit of picking sorts that many printers have allowed to eat up a considerable portion of their profits. In our mail the other day was a letter from a small printer who doubted our word but was too wise to say so before experimenting a little to see just how far off we were.

He employs two compositors and a foreman who does the stone work and some composition. Taking them into his confidence, he arranged to keep a very careful account of the time taken for picking and returning sorts during a whole month in the busy season. Then he bought some sorts and fonts and tried a month in which there was to be no picking at all. Here is his report, which he was fair enough to send the editor of "Cost and Method" with a strict injunction that his name should not be revealed:

"During the first month, which was just one of our usual months and which at first did not seem to show any particular amount of picked jobs, we kept account on the daily time tickets and I paid no attention to it until the end of the second week, when I asked the girl how much time had been charged to that item and got a reply that sent me into the composing-room in double-quick time. The foreman said that he had not noticed any great amount of picking to date; in fact, it seemed to him that there was less than usual, and when I told him of the total for the two weeks he decided at once that the girl had made a mistake and volunteered to go over the items carefully and make sure. This he did and found that the only error was the omission of two twelve-minute items.

"At the end of the month it was found that exactly ten per cent of the time used in actual composition had been spent in hunting and picking sorts — out of 361 hours appearing on the time tickets 36 were for picking, etc. In no case was the time on any one job large, but the total of several hundred jobs was thirty-six hours. It seemed almost unbelievable, so I decided that I would buy new type to the cost value of those hours and try one month without any picking.

"For the first few days it seemed that there would be no end to the demand for sorts and small fonts, but it soon slacked up and by the end of the month we had spent a trifle more than the amount intended. I anxiously awaited the finishing of the new monthly statement of costs and rather expected that I would find that there was about the same number of actual productive hours as before and a higher cost, but imagine my surprise when I found that, with the same number of hours paid for, we had 384 actual productive hours, which gave me fifty-nine

hours to pay for the sorts, and an actual profit on the cost of the new type, which was there to save money next month.

"My conclusion is that you did not state the proposition nearly as strongly as you should. Reduced to money values it looks like this:

Value of saved time actually	sold the second	month	\$82.69
Cost of sorts			61.20

Actual profit by stopping picking......\$21.49

"I realize that there will be some sorts to buy each month, but expect to save at least \$40 per month, or say \$500 per year."

Until a printer begins to record these little items and see their great bulk he does not realize the total value, and it is hard to convince him that the leak really exists. In the case in point, the printer simply did it out of "pure cussedness" to try and put one over on the "Cost and Method" department. But when he found out its value he was man enough to write and thank us for the tip.

In a large plant it would be more difficult to make such an experiment, if not impossible, but the leak is there just the same and may be stopped by the same method. Just issue an order: "No picking." Sit tight and buy a few fonts and a lot of sorts for the first three months and watch the monthly statement of cost of production and see how it affects the hour cost of composition. In this case the hour cost with picking had been around \$1.63, and with plenty of sorts it dropped to \$1.41; or charging the sorts as expense, to \$1.53 the first month and to \$1.45½ the next two months.

Guess that was worth working for.

### Where Do You Live?

This month has brought the editor of this department more than the usual number of inquiries about advertising for printers, and complaints regarding the results of advertising campaigns. Just before starting this paragraph, we looked over a little bunch of samples that we were saving as a text for a sermon on printers' advertising, and at once changed the subject. Why? Because nine out of ten of those samples did not give any city or town as the place where their business is located.

A printer may feel that he is so well known in his community that he does not need to name the town on his advertising, but he is mistaken. A stranger coming into town and picking up his advertising does not know whether 302 First street is in San Francisco or in North Wales; he may need printing, but, being a stranger, does not go to that printer unless he is the only one in the town. Again, every printer has ambitions of a business extending into the next county, if not further, and therefore should never allow a piece of his advertising to go out without the name of the city or town appearing on it.

If your advertising is attractive and good it may bring an order from any one into whose hands it may fall, provided it tells them where to send the order. Another thing that should be considered is that the imperfect preparation of your copy will tend to produce in the mind of the recipient a lack of confidence in your ability to do accurate work and cause him to hesitate to entrust his order with you for fear that something important may be neglected.

Too much talk about a trifle? Not a bit. It is no trifle to deliberately spend money for advertising that is not capable of bringing business because of inherent defects. Think it over seriously and resolve never to allow your town-name to be omitted. You should boost your town, anyhow.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

### Wants Ink Solvent for Printed Badge.

(1895) A Pennsylvania printer sends a ribbon printed in brown ink and writes as follows: "We have printed a considerable quantity of the ribbon badges like the enclosed, on which we have made an error in printing. Can you kindly inform us how we may remove the ink? I will be very much interested in your reply."

Answer.— We do not know of a solvent that will completely remove the ink and leave the ribbon unimpaired by the treatment. We are inclined to believe there is no hope of saving the stock. If any of our readers know of a method for removing ink from ribbon, we would like to hear of it for the benefit of our correspondent.

### Register on Platen Press.

(1898) Richard King, foreman of the printing department of the Corona Typewriter Company, writes: "In regard to inquiry 1866, under the heading, 'Pressroom,' I wish to submit the following suggestion, which may be of help to you: The only way to get perfect register on a platen press, and a way you can absolutely rely on, is to have the quads firmly glued to platen bed. To do this, I always get an impression on my tympan, then get my position and cut out where I have marked a space large enough for the quads to fit, allowing a little leeway, of course. Before gluing the quads, it is advisable to stick small pieces of paper under them, thereby insuring firmness. Then if you should want to raise the tympan, you will not change your register."

### Imperfectly Inked Label.

(1889) An Indiana printer submits a label printed four-up on a platen press on plate-finished label paper. From the description given in the letter, and the appearance of the labels, we believe the fault lies in using rollers of insufficient covering capacity for the size of the plates. He writes as follows: "Herewith enclosed you will find a label printed on glazed stock. You will see the ink does not cover well, and we do not know how to remedy the trouble. The ink was specially bought for this job, so the trouble must have been a lack of knowing how to work the ink. The job will be run on a ——— press. If you can inform us how to remedy the trouble we will be under great obligations."

Answer.— This grade of paper is very difficult to print on, especially on a platen press. The trouble is that you have insufficient distribution. You can improve the covering capacity of the inking-rollers by an attachment which gives the lateral distribution as the rollers move down and up over the form. By this method alone can very heavy forms be properly inked on the press you refer to. We can supply you with the address of the makers of the inking attachment. Double-rolling the form may help you improve the work in the present condition of the press.

The make-ready of the work can be improved by having a tympan made of about six sheets of print with a hard manila top sheet. Just beneath the top sheet place a sheet of thin pressboard.

### Mechanical Overlay for Small Shop.

(1894) An Indiana printer writes: "I am holding down a job as an all-around man, but there are some things about presswork that give me quite a bit of trouble, so I am going to take the liberty of asking you a few questions on this subject. This is a small shop, but we have quite a few half-tone runs and I would like to know a good method of make-ready for such work. Is there not a 'chalk overlay'? I think I have read of one. Could you explain this method to me? One more: Can a half-tone be printed satisfactorily on bond-paper? I will appreciate any help you can give me."

Answer .- The chalk overlay is a sheet of special stock coated evenly on both sides with a substance that can be etched away with a weak acid. An offset impression is pulled on a sheet of the stock and it is placed in a bath and allowed to remain a few minutes, or longer, according to the nature of the overlay desired. After etching for a short time, it is removed, washed, and then placed between sheets of blotting paper to dry, after which it is ready to apply to a tympan. The ordinary half-tone plate will not print satisfactorily on common bond-paper unless the fibers of the stock are laid flat by an impression from a hot brass plate. You can secure a fair print on bondpaper if you have an extra deeply etched plate and use a very hard tympan and a good overlay. The screen should have about 100 lines and the subject selected should have well-defined tones. The best job-black ink and good, fleshy rollers should be used. Under the top sheet of the tympan a very thin sheet of brass may be placed. The overlay may be placed beneath this sheet.

### Sale Bill Wrinkles in Printing.

Answer.— Usually the wrinkles are produced by buckling of the sheet at the gripper edge. We would suggest that you feed a sheet to the guides and turn press slowly and observe how the front edge of the sheet appears when the grippers close on it. If the sheet is not smooth and shows waves, or slight wrinkles, you must bend your efforts toward having the sheet taken smoothly by the grippers. However, if the trouble does not appear as in the foregoing, it may be due to faulty blocking of the

plate. Try the electro on a stone to see if it tilts. If it is level and not warped, and it requires underlaying, place the underlays between the plate and block and not under the block. Use a tympan made of hard manila sheets rather than soft paper. The make-ready may be marked out and pasted upon a sheet of print, which should be placed about four or five sheets down in the tympan. We are of the opinion that a close scrutiny of the sheets when taken by the grippers may show the cause of your trouble if it is not in the plate itself.

### Speed of Press May Affect Register.

(1896) Edward O. Gould, Montpelier, Vermont, "I note in Pressroom Department of THE IN-LAND PRINTER an article, No. 1867, 'Does Irregular Speed of a Cylinder Press Cause Imperfect Register?' I will answer that from the experiences I have had. By testing on the draw-sheet it can be proved that the fault is not with the press, but with the paper or feeding. The feedtable may be too high, which causes the sheet to wabble as the grippers take it. The table should be low enough so that the grippers can grasp the sheet without moving it. Also, one should see that the paper strippers on the front of the cylinder do not draw the sheet when it goes over. This will sometimes change the register, and it is also wise to see that the grippers do not strike the sheet too hard, but that they bite the sheet with an even pressure. Feed a sheet first by the table, then take the sheet and pull, first by one end and then the other, to see that there is an even pressure on all of them. I think you will find your trouble fits one of these cases, as I have had the same trouble myself."

### Half-Tone Fills Up.

(1892) A Vermont pressman submits a circular printed on enameled stock and a hanger printed on S. & S. C. stock. The accompanying letter reads: "I am enclosing sheets of two jobs which have given us considerable trouble. The first was run on a two-roller pony press with a medium grade of half-tone ink. On this job we finally overcame the mark you will notice by double-rolling. This required much extra time. The second was run on a medium-sized, four-roller press with a good grade of blue ink. We tried doctoring the ink, changing the rollers and double-rolling, but all without satisfactory results. We will thank you for any help you may give."

Answer .- On the first sample the failure of the portrait plate to print properly, we believe, is due to shallow etching, which caused the ink to fill the fine dots in the middle tones and converted them into shadows. To print work of this character, the form-rollers should not be set too firmly on the plate, as this condition tends to drive the ink into the fine dots, especially where the etching is shallow. Also, work of this nature should be printed on hard packing, and mechanical overlays should be used. A stiff, but not tacky, ink should be employed, and the amount of pressure should be regulated carefully. You will note by comparison that the organ shown on the page opposite the portrait prints very nicely. The middle tones are not filled up as in the portrait. A two-roller press should print such a form properly with one rolling, providing all other conditions are normal. On the second specimen, the edge of the plates marked with "X" shows a streak, which we judge is due to the rollers being set too low. We may be mistaken on this point, but that is the only cause we can ascribe with the limited information at hand. We believe the grades of ink used are blameless in the matter.

### Pressman Troubled with Register on Cardboard.

(1888) An Illinois pressman writes: "May I again ask for advice on a most perplexing question which has arisen and caused me some very anxious moments as to the why and wherefore. The trouble in question is how to get a hair-line register on 8-ply cardboard. I have a job on the press which is a very beautiful piece of work, a fivecolor process job, run three-up, six-on, 8-ply board, coated on both sides, size about 20 by 30 inches. I have run considerable hair-line work on paper-stock, but my experience on cardboard is quite limited. I will mention a few precautions and adjustments I made to get a good job. The plates were for patent blocks which I used on our Warnock-Towner blocks and gaged type-high (.918). The form was locked on the bed sidewise and endwise to prevent any possible slide (no spring from too tight a lockup). The form was made ready in the regular way and the adjustments for delivery and register started. First, I set the feed-board with about two points play between guide-tongue and packing. Guides were about five inches from either end. I loosened all the grippers and the tumbler was resting firmly with a good spring on stop. I inserted two sheets of thickness of .006-in, print between tumbler and stop, and, with all the grippers loose, I proceeded from center of rod with a piece of the 8-ply board under each gripper, with a fairly firm pressure on gripper, then set them all the same, and when the two sheets of .006 paper were taken out the grippers had a good hold on stock. The guides raised fast enough, but not too fast. I attached a piece of lead metal furniture about 3 by 15 picas to each grasshopper to add a little more weight, and they lifted without any drag on the sheet. The press is in a good registering condition. The speed was maintained the same throughout, about 900 per hour, and was well fed. I am letting you know of the conditions minutely so you can have something to work on. Have you any advice as to how to make a few adjustments on press to handle a cardboard job successfully? I am very much disappointed in the register I got after taking all the pains I did, and only hope that there is something I don't know that will help me in the future on jobs of a like nature. I will also add that in running the job mentioned I put a roll of paper about 21/2 inches high on the back edge of the 8-ply board to hold it to guides. I want you to feel free in offering any criticism. I hope for a few suggestions that will, I know, help me in the future."

Answer.— The precautions you took were praiseworthy and should have merited better success in registering. There are two points we would add: Instead of putting a roll of paper under back edge of sheets to hold them to guides, we would have the stock away back on the feedboard in such a position that the sheets at the guides would lie flat on the feed-board. Another thing we would do is to glue a piece of coarse muslin, canvas or denim on the feed-board and have it wider than the sheet and extending farther back than the width of the sheet. This would make it a trifle harder to feed, but would tend to maintain the sheet at the guides when once placed there by the feeder. One thing in particular is to see that the entire sheet lies flat and is not elevated at rear end.

<sup>&</sup>quot;I've come to kill a printer," said the little man.

<sup>&</sup>quot;Any printer in particular?" asked the foreman.

<sup>&</sup>quot;Oh, any one will do. I would prefer a small one, but I've got to make some sort of a show at fight, or leave home, since the paper called my wife's tea-party a 'swill affair.'"—Exchange.

### A MODERN PRINTER'S BUILDING.

BY OUR REPRESENTATIVE.

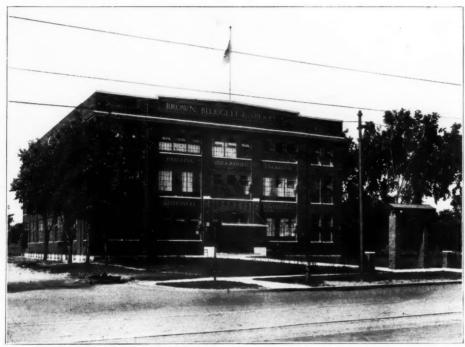


HE general trend of the printing industry today is manifested in the character of the buildings being erected for the purpose of housing printing-plants. In years past it has seemed that the policy of "any old thing will do" was followed to a very large extent. Not so today, however. From all sections of the country evidence is

received which plainly shows that every bit as much thought and care is being given to the details of design, construction, etc., of printers' buildings as is given those for other lines of business. In fact, many of the printers'

he made the statement: "There is no reason why a printing-plant should resemble a foundry or a cold-storage plant. We live here most of our life, let's have it nice."

As will be seen in the illustration, the building is in an ideal location, away from the noise and dirt which are generally encountered in the business district of a city. Open space on all sides precludes any possibility of light and air being cut off by the erection of another building immediately alongside. The building is of reinforced concrete construction, faced with reddish-brown tapestry brick, and is 100 feet wide by 150 feet deep, with three floors and basement. The greater part of the wall surface is of glass set in Fenestra steel sash, which floods the workrooms with light and fresh air.



Home of the Brown, Blodgett & Sperry Company, St. Paul, Minnesota.

The entrance gate, at the extreme right-hand side of the picture, is used as a screen for a powerful flashlight, which throws a flood of light on the building at night.

buildings erected during the past few years have set an entirely new standard for office and factory buildings.

It is fitting that this is so. Printing, it is true—and good printing, too—can be produced in any kind of a building. It is also true that the surroundings have a great effect on the workers, and, therefore, on their product. A building that is designed to give the best possible light without artificial means, and which is well ventilated, is far more conducive to good work than one of the opposite character. This is recognized by designers of buildings for industrial purposes, and it is plainly seen that much thought has been given to these matters in the more recently constructed printers' buildings.

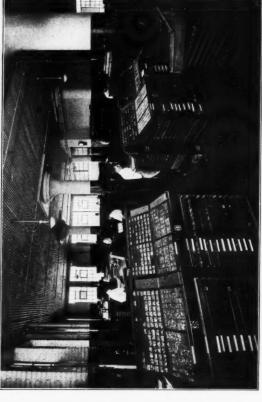
Standing on the wide boulevard, known as University avenue, which is the great artery of traffic between St. Paul and Minneapolis, Minnesota, and viewing the splendid new home of the Brown, Blodgett & Sperry Company, one can not help but feel impressed by the thought that here, indeed, is the "realization of an ideal," the ideal expressed by John A. Hill, of the Hill publications, when

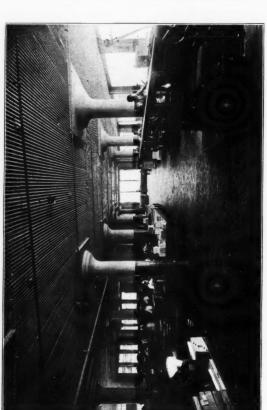
The offices and salesrooms, and also the art department, are on the third floor. Every possible convenience in the way of office equipment has been provided for the efficient conduct of the business, and a special room has been set aside for conferences of any nature.

The first floor is given over to the composing-room, monotype machines, stockroom, cylinder and Gordon presses, and the receiving-room. The entire floor is open, no dividing walls being placed between the departments, so that the full benefit of the daylight is given in every section, and there is free circulation of air.

The composing-room occupies the entire southeast corner, and is fully equipped with cases, storage cabinets, stones, proof-presses, and various labor-saving devices, and is so laid out that all waste space and unnecessary steps are eliminated and the men can work at the greatest efficiency. The monotype machines are in a room directly behind the composing-room. In this way, the noise of the casting-machines is cut off, yet there are no waste steps in carrying the matter set into the composing-room.









# Views in the Plant of the Brown, Blodgett & Sperry Company, St. Paul, Minnesota.

Upper left-hand picture: Superintendent's office. Note the glass partition, giving an unobstructed view over practically the entire floor. Upper right-hand picture: The composing-room. Lower left-hand picture: A view of the main floor, showing the cylinder presses at the right, the Gordon presses in the center, and the composing-room in the distance at the left. The monotype and stock rooms, which are on this same floor, do not appear in this picture. Lower right-long picture: The also-come, which are on

unobstructed view over practically the entire floor. Upper right-hand floor, showing the cylinder presses at the right, the Gordon left. The monotype and stock rooms, which are on Upper left-hand picture: Superintendent's office. Note the glass partition, giving an upstruce: The composing-room. Lower left-hand picture: A view of the main presses in the center, and the composing-room in the distance at the Cylinder presses are arranged in a single row down the west side of the floor, as will be seen in one of the illustrations. Plenty of space has been allowed around each press so the pressmen are not crowded, and, being placed along the side of the building, which is practically all glass, the light is perfect on all sides of each press. The delivery-ends of the presses are next the windows. A wide aisle has been left at the back of the presses, which



A Corner of the President's Office.

facilitates the handling of paper. The battery of jobpresses runs in a double row down the center of the floor.

In the northeast corner of the floor, next to the receiving-room, are the stockroom and cutting-machines, so that stock may be carried in a direct line from the receiving-room to the stockroom and then to the presses.

On the second floor are the bindery and lithograph departments. A special room has been set off for the lithograph engravers, where they can work without possibility of disturbance from other departments. The transferrers and the lithograph presses occupy the entire south side of the floor, and a room has been provided close at hand for the storage of stones and zinc plates.

An office for the superintendent has been provided on this floor. This is inclosed with glass walls, permitting privacy and quiet, and giving a view of the entire floor.

The remainder of this floor is occupied by the bindery, the ruling-machines, bookbinding and finishing departments being along the west side, just back of the superintendent's office. The tables for handwork are set at right angles to the north windows, which permits of ample light without the direct sunlight which would make their work uncomfortable in hot weather. Trimming-machines, folders, stitchers, perforators, punches, and the other machines used in the bindery, are lined up in the center of the floor with wide aisles to give ample trucking space.

At one corner, facing the freight-elevator, is the inspectors' bench. Here all jobs are thoroughly inspected, packed and labeled, then sent down a spiral chute to the shipping-room in the basement.

Shipping and receiving rooms are closely related, so a canopy has been provided to protect the entrance to these rooms, thereby permitting the loading and unloading of goods in stormy weather. The door of the receiving-room is at truck height, as is also the door of the freight-elevator opening into the shipping-room, which facilitates loading and unloading.

An excellent system of indirect illumination has been provided, a 400-watt light being used for every 20 by 21 feet of space, thereby giving a practically shadowless illumination.

Every precaution possible has been taken to guard against accidents, and with the perfect lighting and ample room they are few and far between. The entire building is protected by an automatic sprinkler system, which greatly reduces fire hazard. Another item to which careful attention has been given, and which also aids in reducing fire hazard, is a series of fireproof chutes in the rear of the building, which carry all waste paper and refuse to the basement.

Considerable attention has been given to the sanitary features of the building. All the plumbing fixtures rival those of a first-class hotel. Shower baths, with hot water available at all times throughout the year, are provided for both the men and the women. White enameled wash-basins and bubbling drinking-fountains are placed on both sides of the workrooms.

The problem of flooring was given careful consideration, and the results secured are worthy the careful consideration of others planning the erection of buildings. Concrete was considered too hard on the workers, and compositions did not seem to stand the heavy trucking. Ordinary wood flooring was also unsatisfactory. Finally, it was decided to use creosoted pine blocks set on a thick cushion of sand over concrete. This, it has been found, cuts down the noise, eliminates vibration and contributes greatly to the comfort and the efficiency of the workers. All presses and motors are anchored on concrete bases.

The greater part of the basement—which, being almost on the street level, receives the benefit of daylight—is given over to the storage of furniture and stationery used in the extensive city and country business of the company. A complete stationery store or display-room is also maintained in the basement for the benefit of out-



The Sales Office.

of-town customers who visit the plant, and for the convenience of the many offices in that district.

A stationery and office-equipment store, and also a salesroom for printing, is maintained in the down-town district, being built especially for the business. Every available inch of space is used for display, the warehousing being done from the factory.

To those who contemplate the erection of new buildings, probably no better advice could be offered than "Consider well the results secured by this company." Both buildings stand for the realization of an ideal — one that more printers could well cultivate with profit.

Written for THE INLAND PRINTER.

### NEW YORK THE PRINTING CENTER OF THE WORLD.

BY STEPHEN H. HORGAN.



N the metropolis of America, printing, including its allied trades, is second in its industries, the manufacture of clothing being the first. There are about 2,650 printing-plants in New York, employing 68,540 people, 26,053 of these being compositors and pressmen, receiving salaries and wages of \$76,955,000, and turning out

product valued at \$215,570,954. These figures are the result of a survey made by the city authorities, and from which they conclude that one-twelfth of the printing of the world is produced in New York.

"Little old New York" began early to develop the printing art, for did not the first printers' strike take place there? But this was during the American Revolution, when "kicking" was in order. It was here that the Harpers first applied power to the printing-press, even though it was mule power. The mule was hoisted up to the top floor every morning, and after traveling around and turning a vertical shaft all day he was returned to the earth by a block and tackle each evening. From that single mule the machinery required has grown until it would require millions and millions of mules to drive it today.

When David Bruce, Jr., a New Yorker, invented the typecasting machine in 1838, his was the greatest improvement in the business from the time movable type was invented. By the old hand mold an expert might cast fifteen pieces of type a minute. Bruce's machine cast 200 a minute. David Bruce, the elder, introduced stereotyping into New York in 1813. At that time the method for getting a stereotype block level was to turn the back of it smooth in a lathe. Bruce invented the shaving-machine, which was then called a leveling-machine. He also invented the block for holding stereotype and electrotype plates.

Typesetting machines were either invented or developed in New York. There were many of them, the Burr and Thorne machine, now the Unitype, being the most successful until Mergenthaler came from Baltimore with his machine, which was perfected in New York. The same can be said about the improvements in stereotyping and electrotyping; invented elsewhere, they were perfected in the metropolis.

It was Charles Craske, a steel-engraver, who perfected the making of stereotype molds from paper and made the first curved stereotype plate. This was in 1850. Later he was making the curved stereotypes for several of the daily newspapers. It was Silas P. Knight's wet blackleading process, worked out in the Harpers' plant, that made the electrotyping process entirely practical for printing purposes.

At the mention of printing-presses, anywhere, the name of Hoe comes to mind. Not so much because of the originality of the firm, but because of the perfecting of the inventions of others. Still, Richard M. Hoe's lightning type-revolving press of 1846 was one of the wonders of the printing world in its day. William Bullock in 1865 worked out his web press, using stereotype plates on small cylinders, and the type-revolving press became so much junk. Bullock was killed in his own press in 1867. Among the other presses developed in New York was the Adams press of 1830, which is still in use, and which lifts a flat bed up against a flat platen. Its product has never been excelled

in quality. Then there are the Campbell and the Gordon presses. During the fifties and sixties George P. Gordon was the most prolific inventor of improvements on the job-press.

Printing-rollers made of a composition were also perfected by Francis & Loutrell in 1864 and L. K. Bingham in 1866 in New York.

It was New York that taught the world how to print illustrations: Joseph A. Adams, engraver, electrotyper and, above all, a printer, produced a Bible for Harper & Brothers in 1843 that will always remain a marvel of the printing art and a monument to Adams. Sixteen hundred of the engravings were by Adams, a feat sufficient in itself, but they would have passed unnoticed were it not for the marvelous manner in which they were printed. This achievement was due to the system of overlay-cutting which Adams invented and which is in use by pressmen wherever good printing is done to this day.

Theodore L. DeVinne's name will always be known, not only for his books on typography but for the perfection to which he brought magazine and book printing. The early volumes of Scribner's and the Century magazines, printed by him, will be prized more and more by the lovers of fine printing. He it was who proved that dry paper could be used for printing, giving results that were equal to those secured with wet and damp paper. Furthermore, he also introduced the use of coated paper for the printing of half-tones.

The mention of half-tones brings to mind the fact that the first practical method of making half-tones was first used on the New York Daily Graphic on March 4, 1880, as was also, in January, 1897, the first half-tones on a newspaper stereotyping press. The Daily Graphic being the first and only illustrated daily paper in the world for many years, a school of illustrators was developed whose influence is felt to this day. Ben Day devised his method there, but the most valuable development in illustrating was when William Kurtz brought out the first three-color relief blocks in the early nineties. He lost his savings in accomplishing it, while others have reaped fortunes from his pioneer work, and three-color engraving and printing is used all around the globe.

Now that rotary photogravure is being used so successfully in the illustration of magazines and magazine supplements for newspapers, New York must be given credit for introducing it. Lithography, wood-engraving, steelengraving, and now offset printing, all got their highest development under Father Knickerbocker's care, so it is not to be wondered at that New York, with its great volume of publications, has developed the inventors, the capital and the skilled workmen that have made it the premier city of the world in printing and its allied trades.

### SOUND LOGIC.

A colored preacher had just concluded a sermon on "Salvation am free" and announced that a collection would be taken up for the benefit of the parson and his family. A member in the audience objected to the paradoxical nature of the proceedings and received this bit of negro logic in response:

"S'pose yo' was thirsty an' come to a river. Yo' could kneel right down an' drink your fill, couldn't yo'? An' it wouldn't cost yo' nothin'. Dat water would be free. But, s'posin' yo' was to hab dat water piped to yo' house, yo'd have to pay, wouldn't yo'? Waal, brudder, so it is wid salvation. De salvation am free, but it's de habin' it piped to yo' dat yo' got to pay fo'."— Mack.



BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

### Putting Selling Power Into 'Em!

The editor of this department has long been an admirer of George French, and an assiduous reader of his contributions to the literature of art typography and advertising. The fact that he has made a thorough success in both lines of endeavor qualifies him to speak with authority on the linking-up of the two forces. An article from his pen, therefore, advocating the presentation of good copy in a form that will most surely appeal to the eye — which form

can only be obtained by strict adherence to art canons—is bound to be worth reading by compositors and advertising men alike. It is a pleasure, therefore, to be able to reprint the following article by Mr. French, which appeared in a recent number of *The Advertising News*, of which he is the managing editor:

"We must make this copy brutal," said the Copy Chief of one of those advertising agencies that have elegant suites of rooms in expensive buildings, with Mr. Jones, Mr. Smith, Mr. Robinson, Mr. Adams, etc., neatly lettered on glass doors, and on one of which is sure to be found the legend "Service Department."

The copy that was to be made "brutal" was for a sanitary material that was supposed to make life not worth living for flies, mosquitoes, et cetera. The idea of the Copy Chief was to make a fly about as big as a very large vulture and perch it on the edge of a refuse can, setting at the back door of a house, with children playing about. The fly was to be as big, compared with the can and the kids, as a three-year-old baby, and was to be made to look very ferocious indeed.

"But," said I, very mildly, "the fly should not be so out of proportion. It will spoil all harmony, and make the advertisement ridiculous."

"Huh, it will, hey! Well, it will make the mothers sit up and take notice. The fly must be big enough to gobble the kids, and fierce enough to make the women think it is going to do it, right away."

He went on to discourse about "Art in advertising," and he put a lot of scornful contempt into his voice as he

said it. He made his sketches for the series of advertisements, and exhibited them with great pride. Truly, they were brutal. They were like the bad dreams of childhood. There is nothing in nature like the flies that perched on the half-opened garbage cans. They were really awful.

That particular agency did not get that particular account. And it did not get other accounts it tried for. It lost the good accounts it did get, and after a while it was discontinued, and its elegant quarters were rented to some other business concern.

This particular copy man had made a considerable success in promoting the sale of revolvers, and such like goods. He was, and is, an able advertising man. It is not his fault that he is inclined to follow the lines in all of his work along which he had made his successes. There are many like him in the advertising business - men who have not learned that people look upon advertisements very much as they look upon other things in life, and like to have them harmonize with their conceptions of art and business. Not many persons would be



Fig. 1.— This is not shown because it is especially well designed, as it is not. It is shown to suggest a good motive for the design. The idea represented by the design is excellent, and goes far to condone the faults of design, which are several and radical in their nature.

influenced to buy a material intended to kill a monster they know does not exist. And the making of a fly the size of a child is such a gross imposition upon their good venture to do that some zealous fellow would come to the front to tell me that they were selling the goods, anyhow; and he would do it with an assurance of manner that



Fig. 2.— This advertisement is so nearly right that to point out any defect would be ungracious, though it has defects the correction of which would slightly improve it. But it is so nearly perfect that it was easily the most attractive advertisement in the paper publishing it.

sense as to make them feel that the advertised stuff must be like the fly, an apparent fraud.

Why do copy writers and advertising designers hold

so determinedly to the false notion that art is not to be regarded in their work? Not all do, of course. There are many advertising designers who give art all the authority it deserves. But in comparison with the mass of designers these are in the smallest imaginable minority.

There are four excellent advertisements on the pages of this department. They are taken from the Saturday Evening Post, a weekly of which you may have heard. It was packed with advertisements—something like three to four hundred thousand dollars' worth of them; but these four were all I could find that seemed to me to have been carefully designed in accordance—or nearly in accordance—with the laws that art teaches us are essential if we are to hope to get the pleased attention of the greatest number of people.

I do not assume to criticize the other advertisements. If I were to



Fig. 4.— A great deal of thought was put into this design, and much work, but it is calculated to persuade the reader to neglect the text and pass on to the black illustration below.



### THE TASK NOW CONFRONTING AMERICAN BUSINESS

omest the giganic de world was upon our je sources, with the flower power diverted to militar produce and transport toos with fewer million me ident Wilson has pointed to be evident to every think our industries, on the f

These industries etimulate all other lines of business.

There is more activity—more money is spent—than would be reasible in ordinary times.

But how can reduced man power be made more productive? By the use of more machinery and better machinery and by a more concentrated use of the equipment in hand. What is true of production is equally true of transportation.

HIGH GRADE TRUCKS MUST REPLACE HORSES

Doing the work of three or four teams and their drivers, one truck would save 75% of the man power. One good

this saving. Each unit will be taxed to the limit to seve time and men. The truck which is not designed to exand under high pressure operation, day in and day out, seases after season, will fail in the most vital respect—sussass parferamence. Time out of service will be extremely expensive.

Bren under ordinary conditions, the grinding, straining and pounding of truck service readers the best mechanism the most economical at whatever prior. Under the extraordinary conditions before us ness offer will ask

WHITE TRUCKS

For years it has been the White policy to build only the best. There is no short cut to efficiency and ensists ance in a truck. Only the pick of material and the most refined construction will produce the White stendard of service. The White truck has always been more economical than any cheaper make. In high pressure operation this superiority becomes something more important than concessity, it means more deep in a sortic service—a small

The largest users of motor trucks in this country rees nize the White value. They buy it is facts and add to the facts year after year, based upon experience. They knowl

### THE WHITE COMPANY, Cleveland, Ohio

Fig. 3.— The admirable thing about this advertisement is its tone, though in harmony and symmetry it is fine. There is not much that can be said in criticism of it. There is as much copy as there ought to be, and nothing in the display lines to lead to the automobile.

would make it certain that that was all there is to the argument. There is no convincing this type of advertising man that even if an advertisement is selling goods it may

be a very bad advertisement. It is impossible for him to conceive that a better advertisement would sell more goods. But there were many advertisements in this number of the Satevepost that might have been much more pleasing to the eye as it first encountered them. There were many there that were not attractive in any of their elements, and I for one wonder that anybody takes the trouble to look at them the second time or read them through.

But those referred to as good—are they not pleasing to the discriminating eye? I say discriminating eye advisedly. The eye that has not yet learned to discriminate knows nothing about the pleasure of a piece of real art. It can see nothing in a fine painting, or in a glorious autumnal sunset. Of course it can see nothing in a good piece of design, whether it be an advertisement or a cathedral. The eye has got to be

educated to appreciate real art, in advertising as well as in painting. And it is as much the job of the designer of advertisements to try and help people to see good art in advertising as it is for the art schools to try and educate people to see good art in good art.

The reason why advertising should suggest good art is, at bottom, a strictly commercial reason. People do not crave the ordinary. The advertisement that simply asks people to buy a specified article is a poor advertisement. The buying impulse ought to follow on the heels of a keen appreciation of the advertisement as something worth looking at. The idea is much the same in this as in the matter of taste. Most of the food we eat is taken because we like to taste it. The idea of making blood, bone and muscle never enters our heads. We have to be cajoled into eating through the sense of taste. If food did not taste good when it enters our mouths we would not eat enough to make us efficiently strong.

If we were able to buy only the bare necessities of life, there would be little use in advertising at all. It is that the advertisements make us aware of needs that would but for their appeal lie dormant, and perhaps never be recognized. This is not confessing that advertising panders to artificial needs only. Remember the sense of taste. It honeyfugles us into eating a variety of foods, containing all of the elements that we need to support a virile life. The needs that are developed by advertising are very real needs. They contribute to the width, the depth, and the height of life. That we are able to follow the suggestions of advertising and so surround ourselves with articles that make us more content, that make us more appreciative of the esthetic side of life, or that enable us to cater to our very material needs with more skill and greater economy, adds greatly to the worth and significance of the life we are obliged anyway to live.

The real office of advertising is, then, to develop unrecognized needs, and make it possible for us to realize, in this and that direction, flavors and subtleties and benefits that we would never unaided have been able to de-



#### "--- I have never seen anything in print that really describes this wonderful car."

by the owner after an inti-

The Cutvilor Type-17 Charris will be annihable with the following body tryles: Standard Sinen-Plastrager Car, Fron-Plastrager Plantins, Time-Plastrager Rendster took Runnible Stat, Fron-Plastrager Connectible Victorius, Fine-Plastrager Brougham, Fron-Plastrager Time Limouro and Time Londontol. Some Plastrager Time Limouro and Time Londontol. Some Plastrager.



Fig. 5.— This advertisement is one that will be criticized by a certain class of advertising men, because it is manifestly made to be attractive in a different way from the majority of automobile adver-So far as its design is concerned, it might be used for almost anything else; but, how serious a fault is that anyway?

fine, and to help us discriminate between possible things we may have or do. If it is to do this, its approach to us must be very diplomatic. We are not going romping over the pages of the periodicals and newspapers seeking advertising temptation. It has got to come to us in the usual way. That is the way with temptation - it seeks out the avenue into the minds of its subjects that promises to be the most direct and the easiest. We would never get the cocktail habit if we had to go to uninteresting and ugly shops to get them, and were there served by sour and dumb bartenders. With the habit there must be the lure.

Advertisements must be temptations, or they are no good at all. If they do not allure into buying they are quite useless. And they do so allure the reader if they tempt his eye first. They will not tempt the eye unless they are made in a manner that the eye has learned to consider beauti-

ful, artistic if you like. It is all one and the same thing beauty and art; and it is the conception of beauty on the part of the individual that makes art for that particular individual.

Now, an advertisement is not made for the purpose of making it possible to classify it as art. It is made for the purpose of inducing those people who see it to buy something; and they won't buy a thing unless the advertisement makes an agreeable impression upon them.

So far so good. But now how are we to know what will make a good impression upon people? One person says a certain object is artistic while another person says it is punk. Which is right? And how are we to know what is art and what is punk, with reference to the people who will see our advertisements?

There are certain art principles that have grown up out of the appreciation of masses of people through many centuries. The curve is a line of beauty to everybody. The "Golden Section" is an agreeable form to everybody. Primary principles of proportion, of harmony, of symmetry, of perspective, of color, of tone, of light-and-shade, etc., make designs that are agreeable to everybody, though of course but few can so



Fig. 6.- It is not claimed that this advertisement is perfect as to design. It is not. But the units are properly assembled to assist the

eye to find the text. (Compare with Fig. 4.)

analyze their emotions as to enable them to say that these elements of art are responsible for their pleasure in forms.

These primary art principles are essential in advertising design, and they are absent—one or several of them—from the advertising that is not instantly attractive. They are not worked into the advertising in this

particularly copy of the Saturday Evening Post that I am now and then alluding to — not as consistently and thoroughly and skilfully as they should be. They are present in these examples I have chosen to show. In some of the other advertisements there are some of these principles incorporated in some measure. But most of them seem to try to get their attractive qualities by main force, something in the manner the copy man quoted had in mind when he got his artist to make the mammoth fly.

Did you ever try to compare advertising to well-dressed men? The man who makes the best impression upon you is artistically dressed. He, or his tailor and haberdasher, has studied the art canons of harmony, proportion, symmetry, and especially of tone and color. He does not wear a hat five sizes too large for his head, nor No. 9 shoes on No. 6 feet. Each of the units of his dress is selected with reference to all the other units, and all of the units are attuned to the result desired.

The well-dressed man is the well-designed man; likewise, the resultful advertisement is the well-designed advertisement.

As a sort of foil for the welldesigned advertisements shown on these pages, we are showing some that are not so well designed, and one of those advertisements that are being used in the campaign referred to in the opening paragraph. This is an advertisement used in place of the "brutal" ones designed by the copy chief who is referred to. It is not at all brutal, yet it does very graphically represent what the sanitary material is expected to do for the health of the family. The material is, it may be said in passing, simply the oldfashioned chloride of lime. The Food and Drugs Act makes it impossible to sell the stuff under the old name,

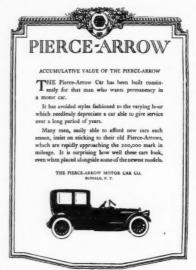
which was not strictly scientifically accurate, inasmuch as the material is not chloride of lime, but, as it is now called, chlorinated lime.

Two of the auto advertisements are shown to draw attention to the bad practice of placing the chief attractive unit of an advertisement at its bottom rather than at the top. The Velie advertisement, as stated before, errs in this, that the attractive features are placed where the reader quits his viewing and goes on to other matters. He will not return to the text of the advertisements unless he has been so definitely interested as to make him take the back track. The Paige advertisement is properly designed, in

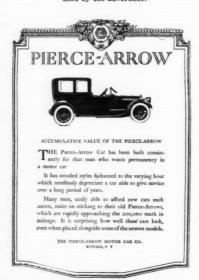
this respect. The eye of the reader takes in the picture and then drops naturally, and necessarily, to the text. The text may not be read, but it comes under the eye, and if it is interesting, and readable, there is a much greater chance that it will be read than if the picture were to be placed at the bottom. This particular error is a great

favorite with the designers of automobile advertising, just now. They seem to have somehow come to the conclusion that to be strong, punchy, appealing, their advertising must be wrong artistically. Not all of them use this error, but many do. Not all automobile advertising is generally poor, but much of it is - in copy and design. Chiefly it seems to be thoughtless - written and designed without thought of how it is to strike the readers, doubtless with a view of making it different. I would not like to say what proportion of the power there ought to be in the big-spaced automobile advertising is denied to it through the use of this error in designing, but quite a bit. I would be willing to agree not to write more articles criticizing advertisements if I could be paid the money lost in this way - I would not need to do anything but deposit and spend money.

In the placing of the units of the advertising design depends some of the value of the advertising to the advertisers, and to the readers, assuming that readers are fundamentally interested in advertising - if it is of real benefit to them, that is. If there is anything that is worth advertising at all it is worth advertising as well as we know how to advertise it. I mean as well as the present knowledge of advertising makes possible. The reason that there is so much poor advertising is that there are so many poor advertising writers and designers. Those who have the making of advertisements do not yet fully believe that there is any better way to make them than to call upon their inner consciousness for guidance and inspiration, and it is a poor source.



This is as the advertisement was made and used by the advertiser.



This is as we would change it to make it right.

#### ART PROMOTIVE OF ALL ARTS.

For years and years the idea has been hammered into young, middleaged and old printers that Printing

Is the Art Preservative of All Arts. If this were all, printing would soon become nothing but a record of accomplishments already attained. Printing is much more than this; it is the Art Promotive of All Arts; and in the fulfilling of this function the Press is doing infinitely more than it could ever accomplish as a mere preserver of all arts. Printing lights the way for greater life, fuller joy, and bounteous happiness for all mankind. It preserves the record of past achievements, it is true, but it also opens the door for larger opportunity, higher rewards, more frequent promotions. In short, Printing is Power to those who know how to use it.— The Honolulu Item.



BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

P. H. LORENTZ, Buckhannon, West Virginia. - Specimens are well designed and neat. No faults can be pointed out where none exist. The colors used are pleasing.

JOHN C. CATHCART, Columbia, South Carolina .- The specimens are very pleasing in design. Really, though, there are too many "spots" in the small matter on the proofenvelope.

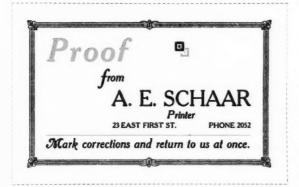
CHARLES W. CHADDOCK, Beloit, Kansas .-The letter-heads are all good, especially your own. The two small lines of capitals of the Annan & Company heading are crowded too closely, which makes reading rather difficult.

Butler chapels' picnic is interesting, to say the least. The ingenuity exercised in making an illustration of an interurban car from rules. border and decorative units is quite commendable from the standpoint of novelty.

LORA H. BAILEY, Salisbury, Maryland .- The date lines on the title-page of the program for the Eastern Shore Sunday School Institute could be raised to a point slightly above the center of the space between the ornament and the lines above. Why the rules at either end of the bottom line?

A. C. GRUVER, Pittsburgh, Pennsylvania .-While not at all out of the ordinary, the samof the three primary colors is bound to be. The effect, however, is too warm, because of the predominance of the bright colors. Too much warm color in a design not only makes it appear bizarre, but has a tendency to cause it to appear cheap as well. Strong effects can be secured with more pleasing combinations.

FENTON & GARDINER, New York city .- You are entirely correct in your belief that the booklet for the Monroe Calculating Machine Company is better than the average. We will state that it is very pleasing in appearance and eminently readable, mainly because of intelligent type selection. The cover presents a quite un-



white space and which, therefore, presents an appearance of disorder.

**PROOF** from A. E. SCHAAR, Printer 23 EAST FIRST ST. PHONE 2052 MARK CORRECTIONS AND RETURN TO US AT ONCE.

A package-label on which little care was exercised in the distribution of A resetting of the same copy as used alongside, in which due attention is given the important matter of orderly arrangement and symmetry of white space.

DOUGLAS C. MCMURTRIE. New York city.-The folder by which the association of Mr. Birnbaum with your staff is announced is designed in your usual high-class, interesting and readable style.

THE SERVICE PRINTING COMPANY, Canton, Ohio.—All your specimens have a punch, as readers who saw the four pages in our specimen insert last month will agree. Intelligence displayed in the proper handling of the new Publicity Gothic is commendable.

THE TRIBUNE PRINTING COMPANY, Farmington, New Mexico .- The stationery forms are interestingly designed and the colors are well chosen, but the letters appear lost in the ornament. Had these been larger and placed closer together, the effect would be much improved.

E. M. DUNBAR, a magazine agent and bookseller of Boston, believes in good printing and has a fondness for antique Colonial effects in typography. All his advertising forms, as well as his stationery, are designed along those lines with telling effect.

WILLIAM CLARK, Cicero, Illinois.— The card used as a booster for the Sears-Roebuck and

ples sent us are good examples of plain, ordinary work. Considering the character of the work, we feel that you have done all that could be done on them, for there are no violations of fundamentals in their design.

HARRY E. MORRISON, Wyoming, Iowa .- You do clever work. On the patriotic title-page of menu-folder for the Davenport Restaurant an appearance of bottom-heaviness is given on account of the large lines being placed at the bottom. A grouping of all the lines and the flag at the point of vertical balance would have made possible a more pleasing page.

EAGLE PRINTING COMPANY, Spray, North Carolina.- The package-label is crowded and overelaborate in the use of decorative schemes. A simpler arrangement would be preferable. The initial "E" does not harmonize with the rest of the scheme, and is a blotch instead of an embellishment. Model your work after the simple designs shown on these pages from time

THE HUNTLEY S. TURNER PRESS, Ayer, Massa chusetts.— The Shirley cards, printed in red, yellow and blue, are striking, as a combination usual color arrangement, which adds materially to the first impression. We compliment you.

O. EUGENE BOOTH, Cherokee, Iowa. -- Specimens are good, consistent in quality with your work which we have seen before. On the inside pages of the folder, "Printing," an initial should have been used at the beginning of the text. The heading carries the eye over to the right side, and an initial would aid in carrying it back to the left, and thereby aid in avoiding possible confusion.

MEDARD COLLETTE, Central Falls, Rhode Island. - Your work is good, and no faults of a serious nature are apparent in any of the specimens. You apparently realize the advantages of a simple treatment, and this will prove a stone wall at your back when you go out as a journeyman. If the color had been made slightly weaker on the Griffiths card, the appearance would have been better: for the conflict between type and illustration would thereby have been minimized.

CLAUDE W. HARMONY. Wichita, Kansas. As usual we are interested in your clever work. "A Record of Progress" is a pleasing booklet, and we regret the colors are of such nature we can not make a satisfactory reproduction of it. We admire the Jennings letter-head very much indeed, but regret you saw fit to use italic capitals for some of the lines therein. We may be prejudiced to an extent, but can not see anything of value in sloping capital letters, especially when in com-

bination with upright forms.

ED KYSELA, Sapulpa, Oklahoma.- Your work is indeed admirable, and we have no fear for the quality of the Jennings product, even with Mr. Harmony gone. Neat and readable typography, simple though effective and distinctive designs, and good selection of colors are characteristic of your work. The dignified letter-head arrangements are pleasing to us. reproducing your package-label, which illustrates a striking and original handling of rules.

SAUL L. GOMPERS, New York city.—Your work is very good indeed. The coverdesign for the "Forty-fifth Great Council Session" would be much better had lighter rules been used for the bor-

der, for, as printed, too much of the design is printed in the warm color, red-orange. The only fault we have to find with the other specimens is that there is too much space between words in the mass of capitals in the lower part of the Samuel Pollack card, as also between the words of the name at the top.

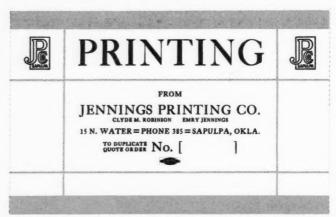
J. W. Short, an old-time contributor to this department, but from whom little has been received of late, is doing clever work in the service department of The Mortimer Company, Limited, Ottawa, Ontario. His peculiar talent for designing printing that is both pleasing to the esthetic eye and forceful in display—for making type talk, in reality, rather than just talking about it—should prove valuable to his employers and customers of the house. A neat package-label has been received.

Paper Machine Company, Shortsville, New York.—We do not regard your catalogue of ensilage cutters a good piece of work. The cover is quite effective, and, in our opinion, satisfactory. The presswork is poor on the half-tone illustrations and also on the typematter. In the latter instance the ill effect is emphasized by the many broken letters and the poor alignment thereof. The indented headings printed in red do not fit the spaces left therefor, the space below and at the ends of the lines being at wide variance in each instance.

WEAVER PRINTING COMPANY, Buena Vista, Georgia.— Your letter-head would have been better had the small group at the left been set in lower-case instead of capitals. It is a mistake to set large masses of matter in capitals, for they are difficult to read. The idea of the design is good, and it is effective. The red ink on the yellow stock makes a little too strong a contrast to suit this writer; a violet tint would have been more pleasing, just as effective and less bold. The envelope-design is also interesting, but the same suggestions as to color would apply there, too.

ROY L. LITTLE, Kalida, Ohio.—While many advertisers want the name of the product brought out exceptionally strong, as you have displayed the word, "Gaspix," we are of the opinion that it would have been better to set that word somewhat smaller so that the important words, "Eighty per cent of engine trouble

is carbon," could be given greater emphasis. The sentence quoted is really the thing that will interest owners of automobiles, to whom the circular is addressed, and it was a mistake to set it so much smaller than the name of the product, which, it is claimed, eliminates carbon. The name and the purpose should have



Ed Kysela, of Sapulpa, Oklahoma, has the knack of obtaining striking effects through simple means, as the package-label shown above proves.

been linked up in display so that the "idea" as a whole would be put across.

DELYSLE F. Cass, Chicago, Illinois.—The book-plates are very pleasing in design, especially your own. For the benefit of readers, we will say that this particular plate is printed from a zinc etching in one color, brown, on a hand-made Japanese stock, mottled with mica specks running through it. In the use of this stock and the manner of printing, Mr. Cass

Axel Edw Sahlin
Supt Typesetting Dept
Typographical Designer
at The Roycroft Shops
Test Aurora New York

Axel Edwin Sahlin, East Aurora, New York, is a typographer who realizes the advantages of originality, and who knows how to obtain it with type and rules.

obviated the necessity of a more expensive cut. The other plate is printed on India tint stock from a half-tone of a line illustration, and it, too, presents an interesting appearance. Mr. Cass writes that he thinks it is one of the first book-plates printed from a half-tone in America. We are not sure, but feel that we have seen

others. The idea is worthy of mention, nevertheless.

DENNISON-MCKELLAR COM-PANY, Stockton, California.— The samples sent us are of good quality, but on the letter-head for John T. Leonard & Sons the space between "Atlanta" and "Georgia" is too wide. There was no need for squaring up that group; the line in question could have been left shorter and spaced uniformly with the others to excellent advantage.

Weldon, Williams & Lick, Fort Smith, Arkansas.—Clever, neat and effective are the words which most adequately describe the character of the work you are doing. It shows the good influence of your work at the Carnegie Institute of Technology, where exceptionally

intelligent instruction in printing is being given. Your own advertising is very effective.

B. R. KEEFE, Norfolk, Virginia .- The Jones card announcement could be made very nice by simple changes. The position of the initial breaks up the uniformity of the marginal space and would have been better spaced if set in the text in the conventional manner. The irregular shape of the flag makes it advisable to center it optically over the type below, and not according to the block. Being greater in extent at the left, it is necessary to throw it slightly to the right to maintain good horizontal balance. Our judgment is that the furthermost point at the right should almost reach the blind-stamped panel on that side to be in good balance as a whole. The flag could also be raised to advantage.

FRED W. WHIPPLE, Grand Junction, Iowa. While we admit the need of a little stronger display than you gave the band tournament advertisement, we are equally frank to admit that the manner in which it was given, as reset, left the original the better. As it ran in the paper, the advertisement is really what is termed a "sloppy" piece of work. Trouble was started in the original by trying to get away from a symmetrical form. This handicapped you in the proper display and arrangement of the copy. Distribution of white space is therefore bad in both examples, which has its effect in making them displeasing in appearance. We are holding these in the hope that we may be able to show a rearrangement along the lines suggested, in a later issue.

Detroit Record. Detroit. Minnesota .- The patriotic poem, "Minnesota to Berlin," is appropriately printed. Because of the great variation in the length of the lines of the poem. placing the poem in a position where the space between the border and the ends of the longest line was equal on both sides throws the poem as a whole too far to the left side, where it is overbalanced. In placing poems - and all groups of type where the lines are of varying length - on a page, they should be positioned so that the white space will be equal on both sides as a whole. This means that the longest line must be nearer the border on its side than all the lines at the beginning to the border on their side. An irregular group, or a poem,

must be centered horizontally from an optical rather than from a mechanical standpoint.

J. R. HAWORTH, Huntington, West Virginia. — Odd is a good word to describe the letter-head for Charles George, and yet we must admit that it hits one plump between the eyes. As a "sit-up-and-take-notice-er" it is, to use a slang expression, "there with bells on." Less

space between words of the main display line would make it better; or is it Charles and George instead of plain Charles George? If two men. Charles and George, make up the firm, a spot of decoration between the two would obviate confusion and fill the gap. Your own letter-head would be better if buff had been used instead of vellow for the illustrations in the center of the sheet, over which typewriting is The change is done. suggested not only to obtain a more pleasing color, but one in which the legends to the illustrations would be more easily read.

THE J. W. BUTLER PAPER COMPANY, Chi-

cago, has recently issued a handsome new specimen book showing the various colors and weights of the famous Brother Jonathan bond. It is quite unique in design, as will be seen from the half-tone reproduction of the title appearing on this page. It was orig-

inally printed in several delicate colors.

THE WILLIAMS PRINTING COMPANY, Rocky Mount, North Carolina .- The blotters are a little complex, due to the use of so many rules in their design. Simpler arrangements are preferable. Owing to the impossibility of making rules join, the appearance of the printing demands a minimum use of them. The more rules, the more unsightly breaks; therefore, do not use them unless absolutely necessary, and they are not essential as often as one is inclined to think. The handling of the initial letter on the blotter, "The other thing money can not buy," is not pleasing, regardless of who uses initials that Furthermore, periods, colons, etc., placed at the end of the last short line of a squared group, do not adequately square This is true because the up that group. appearance of the points is so unlike that of letters, and also because they do not cover as much space on the paper.

J. F. WIDMAN & SONS, McGregor, Iowa. - Specimens of your work are always neat, and, in addition, are forcefully displayed. There is so little contrast between the black and the dark blue inks used for printing the blotter, "No extra charge for our thirty-nine years' experience,' that one color — blue or black — might have been used. A blue can be so dark that when used on type of fine lines, where little light is reflected, it will appear black, and, we dare say, had the blue used for the two lines in italic been used for all the design, nine out of ten would, at first glance, call it black. Cold colors, to be used with black to good effect, should be lightened with white, making them tints. There's a little too much rule and border work on the package-label, and, in so far as practical results in filling out the address line are concerned, they might just as well have been eliminated.

ARTHUR GRUVER. Pittsburgh, Pennsylvania.— Specimens of your work are ordinarily good, but we can not see how one so talented could reconcile himself to the displeasing margins at

From The Beck Engraving Company

620 Sansom Street Philadelphia

A bold and effective package-label that functions well as an advertisement and serves its utilitarian purpose at the same time.

top and sides of the upper group on the titlepage of the Droitcour recital program. In addition to the wide disparity in margins, an effect of top-heaviness is given because of the way

BROTHER
JONATHAN
BOND



Cover-design of a specimen brochure sent out by the J. W. Butler Paper Company, Chicago. The original was printed with telling effect in a number of soft and harmonious tints.

the main line crowds the border at the top; although balance is not bad, it is not perfect. The fault could have been overcome in several ways. One way would be to select capitals for the main display line so that the group could have been lowered to obtain the best effect from the standpoints of margins and balance combined. Improvement could also be made by grouping

all the lines in one mass, placed at the point of vertical balance. Poor balance will not be sensed by the average person as quickly as wide variations in comparative margins.

WILLIAM EDWIN RUDGE, of New York city, advertises his plant by sending out from time to time handsome bits of printing, which, because of their timely interest, their mechanical and artistic excellence, and because he places no advertising thereon. are worthy of being preserved and remembered by the recipients. Some time ago he sent out a little book, beautifully executed, containing the

United States Constitution. More recently he has mailed a large wall-card, suitable for framing, on which a four-color print is tipped. showing a French maiden standing on the sea-

shore waving the tricolor, presumably toward America. Below, in large type, the poem, "The Road to France," is printed. A border in gold surrounds type and illustration. We venture the assertion that many of these have been framed and are hanging in offices throughout the country, and we also feel sure that the printer who sent it out has not been forgotten.

JOHN A. DUYSER, Winsted, Connecticut. - None of the three letter-heads strike the writer as being of exceptional merit, the only one we would consider using being the one in which the main line is set in a condensed text. The one on which your letter was written is simple in arrangement, and naturally harmonious, because only one face of type was used in its composition, but, oh, that one face — it's a "scream"! Livermore should have died" long ago. In the one of our choice, harmony is not so good, the extended Copperplate Gothic lines having nothing in common as to shape and design with the condensed text, but the arrangement is satisfactory. The date line here is too large. On the paneled design, the same faults of harmony, lack of similarity of design, if not shape, and a bulky, crowded effect, cause it to appear displeasing. You must watch yourself in your tendency to use too large sizes of type. Ordinarily, there is so small an amount of copy on a letter-head and such a goodly supply of white space, that small types have all the desired prominence.

F. L. HARNESS, Montrose, Colorado.— The fact that some customers ask you to duplicate inferior work, characterized by bizarre, decorative rule treatments, is no justification for that kind of work. If many printers do not know the essentials

of good work, how on earth can hardware men and moving-picture theater managers be expected to know? It seems as if the non-printer blessed with a certain degree of good taste would rebel against such printing - but then

were all symmetrically arranged, giving uniform distribution of white space on both sides.
CLARENCE J. DAHL, Pittsburgh, Pennsylvania.

- We consider your work of exceptional merit and can find no fault with it. Cloister and Cas-

D. E. REMSEN, Rockford, Illinois .- Presswork is exceptionally good on all the specimens sent us. Both half-tones and type show up well. Typography, while not bad, could be improved upon, especially by setting type in proper meas

" Humanity First, America Leading" The Rational Patriot

EDITOR DEVERE ALLEN



MANAGER I. HOWARD BRANSON

#### Oberlin Ohio U S A

Carl J. H. Anderson, Amherst, Ohio, has been doing some clever work of late, an example of which is reproduced above. The letter-head was originally printed in brown and black on buff stock.

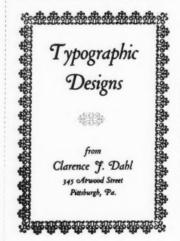
all are not blessed with good taste. Your own work is especially good, neat in appearance, readable and so displayed as to prove effective advertising. The words in italic, "There's reason," on your January blotter, are a little weak for printing in orange. Orange, red and yellow offer a strong contrast with black, but are weaker than black from the standpoint of tone, and, for that reason, lines to be printed in those colors should be bolder than lines of equal size printed in black, blue, green, or any color that is strong in tone. Colors are well chosen. If your class of work does not "take" in Montrose, our opinion is that the buyers of printing there do not know good work when they see it. A blunt statement, perhaps, but true, nevertheless.

CARL J. H. ANDERSON. Amherst. Ohio .-Specimens of your work continue to interest us; the distinctive treatment given the unique typography by exceptionally good paper causes them to stand out in any company. A letterhead is reproduced.

G. H. DEERING, Baltimore, Maryland.— While we have never admired the Bradley type-face, the way it is handled in the card for the Sun, and its harmony with the ornament, is good, By the way, does the ornament possess relationship with the trade-mark or coat-of-arms of the house? If not, we should not have used it, for it is neither pleasing nor appropriate in a general sense to the printing business. The central group should have been raised slightly in the interest of proportion and balance. The equality of space above and below this group

is in violation of the fundamental principle of proportion, which means pleasing variety as against monotonous equality. The main weight in a design should be toward the top, if balance is to be good, whereas, in the card in question, the influence-if either way - is toward the bottom. The same fault is apparent in the central group of the card set in Cheltenham, and on which the large paragraph mark is used. The printed card set in Camelot is the best of the lot. On the card, " Printing, the very best,' you will note that the main line crowds the border at the left in relation to the larger amount of white space above. Personally, we would prefer an arrangement wherein the lines

lon Old Style are handled by you in a way to give the beauty of the letters full expression. Your work is a mighty argument for simplicity of arrangement and simple, readable and attractive type characters. A label is reproduced.



appears thereon.

A label by the clever typographer whose name

ESKEW J O B PRINT PORTS MOUTH OHIO William Ethern William Eskew. Portsmouth, Ohio, has gotten up a new line of stationery, the

style of all items being consistent with the card reproduced above.

ure to fit the spaces occupied. Examples of this point which should serve to direct your attention to others are found on several pages of the booklet for the Berry System of Ventilation, where the type was set in too wide a measure, the marginal space between type and border at the sides being cramped, whereas there is considerable at top and bottom. Had the type been set in narrower measure, the margins could have been made more nearly uniform all around. On the mailing-folder for the Strickler Hay Tool Company, "A Hay Tool That Does Help Sales of Other Implements," the large gap of space below the opening group on the side starting, "Strickler equipped is surely equipped," suggests that the small type below could have been spaced out to advantage. The acorn ornament on the title of the folder for the Acme Furniture Company is not of pleasing shape, and, in addition, is placed in the exact center of the space between the two This is in direct violation of the pringroups. ciple of proportion which teaches us to break up spaces with a view to pleasing variation rather than monotonous equality.

ESKEW JOB PRINT, Portsmouth, Ohio. latest stationery is quite unique, wholly different from anything we have heretofore seen. Despite what many may have to say about its utter disregard for conventionality, we must admit that it has considerable attention-value. The business card is reproduced on this page.

WHEN the general manager of a large printing-plant such as The Ruralist Press, O. Blodgett, takes enough interest in the progress

of an apprentice that he sends a sample of the lad's work for mention in one of the trade journals, it is scarcely to be doubted that the lad himself will be ambitious. Such environment is not as frequent as it should be, and Forest Clark, the apprentice in question, is evidently determined to make the most of it. sample referred to is a cover-design which the apprentice designed and set during his spare moments - we understand he spends all his spare time endeavoring to develop by setting displaywork — and in spite of the fact that Forest has been at the trade only six months, he has in this particular instance done especially well. There are really no serious faults of design in it

it may lack class, and some minor changes would make for improvement, but in our opportunity to look over hundreds of specimens each month, we have seen many catalogues put out with less presentable covment the encouragement he is given in the plant by our opinion that he possesses the ability; the only considerations necessary for his further progress being practice, close attention to business and to the other workmen, study and a straight course.

Down in New Orleans the Robert H. True Company, Limited, furnishes buyers of printing with as good a product as can be secured any place. In typography, selection of stock, harmony of colors and presswork, the printing coming from that well-known plant leaves nothing to be desired. Probably the most interesting speci-

mens in the last collection received by THE INLAND PRINTER are the little wall-cards issued as advertising by Mr. True, on which short, pertinent epigrams are printed. These are not the ordinary stock epigrams, which, however good, have been used so long as to become commonplace, but original thoughts penned by Mr. True himself. The talent for putting so much truth in few words is not possessed by many to the degree that Mr. True is endowed. A folder is reproduced, representative in quality of many in the collection, for the especial reason that as the holiday season approaches it may suggest possibilities for business to other printers.

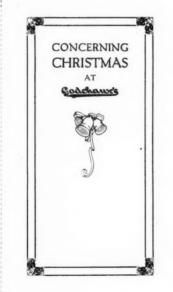
GEORGE A. McCartney, Munising, Michigan.

— The Military Ball window-card is subject to improvement in several ways. First, so many type-faces in one piece of work, of several shapes and styles, make it impossible for such a design to score either from the standpoint of appearance or advertising effectiveness. One of the first laws of successful advertising is to make the appeal inviting to the reader. How can an appeal prove inviting when it is inharmonious and displeasing? This particular

design could have been otherwise improved by raising the illustration of the flag until the topmost point would be within a pica of the top edge of the card, thus enabling you to increase the depth of the border and to secure a top margin equivalent to the side and bottom margins. The result of this would not only be more pleasing because of uniform margins, but would give you better balance. The extraordinarily large margin at the top makes the whole design appear bottom-heavy. Where three sides of a design are square and even, and one runs to a point — very little of extent being at the out-

side limit—such limit may be run closer to the border, the edge of the card or whatever boundary there may be, than the uniform and regular sides. With a deeper border, the lines





A Successful Christmas for Less Money



Now that the holiday season is approaching, ideas that help the printer get business are valuable. These little folders, by the Robert H. True Company, New Orleans, Louisiana, besides being excellent examples of printing, can be adapted profitably by printers everywhere. Try an "idea" on your customers, just for luck.

could have been spread out more, thus permitting better proportion in the spacing as well as more white space to enable the lines, all large, to stand out to better advantage. We note also that you have printed a weak outline letter in the weaker color, and it is, therefore, practically lost. Most pleasing results are obtained when warm colors, such as red, are used in small areas—say, one-fifth of the designs. On posters and like work, where artistic excellence is not the most important consideration, the proportion of the warm color may be increased. Read F. L. Harness' review.

GLENN A. WHIPPLE, Plymouth, Indiana.— Except for a few minor faults. your work is good. suggest that you avoid the use of script on advertising announcements and general commercial work. Script is satisfactory only on society printing-ladies' cards, wedding announcements, etc. It is not as easily read as roman, and on advertising matter readability is of prime consideration. Remember, it is not a ques-

tion, "Can it be read?" There is a great difference between possibility of reading and reading with ease. Where the reader must make an effort to read, he does not read with comprehension. When script is used it should be used absolutely alone - no other style of letter harmonizes with it. In the case in point, which you will recognize, there was some excuse, for the reason that the circular was designed to advertise birth and wedding announcements. We would, however, prefer to see the argumentative text printed from roman type and samples of your script imprinted thereon for selection and to show what typefaces you have for appropriate handling of that class of work. Why the rule at the bottom of the acknowledgment slip? Had the italic lines been rearranged on one line and the address also set on one line, the two lines centered under the name of the plant, without the red line below, the effect would have been much more pleasing. On this same blotter we notice that a single short word is carried over to the last line of the central group, and that you have placed a colon at either end to "fill the space." Do the colons fill the space? We think

not. They are needless and displeasing factors which should not be used. Better by far bring another word down from the next to last line to make the last line longer, winding the group up in a pleasing pyramid or to rearrange the entire group with a view to avoiding such a bad break - than to obtain the bad effect of such a short line, which suggests doing something that does not accomplish that for which it was intended. Frankly, however, you show considerable natural taste, which only needs development by study of principles of design, harmony, etc., on which good books can be ob-

tained. Numerous articles on these subjects are printed in THE INLAND PRINTER from time to time. Study the designs reproduced herein and model your own after them.



Art in check and draft design - the form in use by the largest department store of London, England.

B. W. RADCLIFFE, Macon, Georgia.— While we can not suggest improvement on your work — it is as good as can be done, and in this day that is saying much — we are always glad to receive specimens, for among them we find valuable suggestions to offer other readers of this department. The large package of letter-head samples — for which you have prepared a portfolio, and which you send out as advertising — is sure to influence all buyers who are blessed with a sufficient degree of taste to know good work. The patriotic printing is indeed clever, and you have properly dressed it in the national colors. One of these, a typographic poster-stamp, is reproduced.

The A. M. Collins Manufacturing Com-

PANY, Philadelphia, Pennsylvania, specializes in the manufacture of fine cardboards for printers and lithographers. Upon the request of the editor of this department, W. W. N. Righter, advertising manager of the company, forwarded THE INLAND PRINTER various advertising forms used by the firm in its direct-by-mail propaganda during the past two years. In this campaign the company has used cardboard of its own manufacture almost exclusively and in it has put the product to every test possible. The excellent surface and printing qualities are demonstrated by the way four-color process plates print thereon, one such example, entitled The Poisoned Pool," reproduced from The American Magazine, and printed on Ultrafine Translucent, being especially handsome. Some excellent embossing is also done on this particular example. Lovers of art and fine printing - printers, of course -- should write for the folder containing this example. Another notable piece in the campaign is a six-page folder carrying information on the creasing and folding of eardboard. It is really surprising how few printers are familiar with the proper method of obtaining a perfect crease on coated cardboard, but in text and illustration this folder plainly shows how. It should be in every printing-plant. Other samples are gotten up in form which could be adapted to a variety of advertising uses, and as a consequence present valuable suggestions to printers for the prepa-



A poster-stamp designed entirely from typefounders' material. By B. W. Radcliffe, Macon, Georgia. Original was printed in red, blue and green on white stock, the type being in green. ration of their own and customers' advertising forms. The copy is excellent and the printing is beyond reproach.

PHILLIPS & VAN BRUNT COMPANY, New York city.- You have reason to feel proud of the shoe catalogue which you printed for the W. D. Hannah Shoe Company, which was designed by W. M. Anderson, advertising manager of that company. We are particularly pleased with the first impression, an interesting and striking cover effect. As the idea holds much of suggestion to others, we will detail the dominant characteristics thereof: The units of the design are a border, a spider's web extending over the page to the four sides of that border, the title -" The Hannah Shoe" - and an illustration of a young lady dressed in polka-dot festival attire, short of necessity in order that hose and pumps might be prominent. The border, spider's web and the insides of the letters were printed in gold. The half-tone illustration and the outlines of the letters were printed in black. Over the entire cover, with the exception of the space covered by the illustration, a solid plate was printed in red. This made it appear in effect that red stock was used, and the illustration showing in black and white caused it to stand out with considerable prominence. Bound over the cover, and folded in at the front ends, a cobweb-pattern tissue enhanced the effect. The cover is surely striking - the first impression effective - and those printers who are on the lookout for something novel can obtain it by the means described, provided we have made it clear. If we have failed in that, try to get a copy of the catalogue. The inside pages are nicely designed and presswork throughout is excellent, but we do not admire the rather heavy border printed in gold. The page treatment is otherwise so delicate and pleasing that the overlarge border seems to clash therewith.



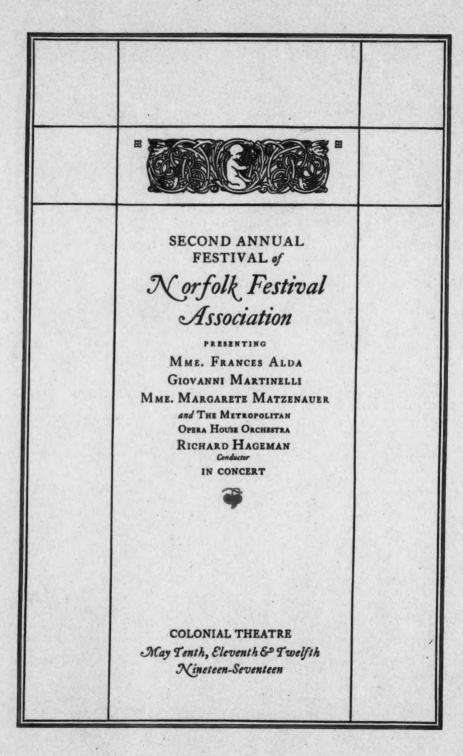
# FREDERIC W. GOUDY AND THE MARCHBANKS PRESS



NYONE who has to do with the design and arrangement of type is familiar with the work of Mr. Goudy. He is recognized as one of the foremost designers of type

faces, decorations and initial letters in America. Besides the designing of type and ornaments he has the taste to arrange them for the printed page. Wherever the proper design and arrangement of type is appreciated his work is considered as a standard.

Now Mr. Goudy has joined our organization and we both feel that better work under better conditions can be done. An organization can handle the many details of a piece of printing



## WHICH IS BETTER? HERE'S WHY

Result of Criticism Contest



Why?" contest, announced in the September issue of The Inland Printer, while not as successful from the standpoint of the number of contestants as our typographic con-

tests have proved, was a success nevertheless, and, considering the many fine letters received, and the good points brought out in them, we are thoroughly satisfied. Perhaps the reason for the small number of contestants is to be found in the fact that many printers, who are not backward about putting their efforts in typographic design to the fore, are fearful of their ability to tell in writing how they think printing ought to be done. Nevertheless, thirty-eight readers of this de-

partment screwed up their courage to the point of trying, and, once at that point, gave a good account of themselves. They may feel proud of their efforts.

In a general sense, what we wanted was an expression of opinion on the relative merits of the bold and the more reserved, and dignified, treatments as applied to the booklet-cover.

The original setting (No. 1), and the rearrangement by Edwin H. Stuart, Pittsburgh, Pennsylvania (No. 2, reproduced on the following page), are examples of the two styles. If the evidence uncovered by our thirty-eight contributors is expressive of a general opinion on the subject, then a dignified treatment is preferable on work of that character. Thirty-two writers of letters preferred No. 2, whereas only six voiced preference for No. 1. On that evidence, Mr. Stuart seems justified in considering, as he did, that his design is superior to the copy from which he worked.

National
Association
of Sheet and
Tin Plate
Manufacturers
Pittsburgh, Penna.
Oliver Building

Contract Pamphlet

No. 1.— The original.

obligate seller and buyer

Favoring No. 1.— Carl G. Killion, Mason City, Iowa; D. J. Lester, Pittsburgh, Pa.; Chester A. Lysle, Allentown, Pa.; W. H. Towner, Bellingham, Wash.; C. M. Hecker, Salt Lake City, Utah; Thomas J. Malloy, Cleveland, Ohio.

Favoring No. 2.— H. A. Fletcher, Edmonton, Alberta; George Peterson, Milwaukee, Wis.; Charles Kadlec, Chicago, Ill.; Charles W. Loughead, Akron, Ohio; James J. Cavanaugh, Cambridge, Mass.; Sinclair G. Trimble, San Francisco, Cal.; A. J. Read, Toronto, Ont.; W. F. Doyle, Faribault, Minn.; F. M. Kofron, Chicago, Ill.; David Steuerman, Brooklyn, N. Y.; Eugene J. Vacco, Pittsburgh, Pa.; George H. Johnson, Boston, Mass.; Ernest E. Adams, Montreal, Quebec; Lester F. Van Allen, Fond du Lac, Wis.; George Bilski, Cleveland, Ohio; Samuel A. Bartels, New

York city; J. Glenn Holman, Champaign, Ill.; F. Beck, St. Louis, Mo.; Fred J. Levesque, Lockport, N. Y.; R. W. Haylett, Detroit, Mich.; W. A. Ackerman, Fond du Lac, Wis.; John E. Mansfield, Hawthorne, N. Y.; Russell H. Peterson, Appleton, Wis.; Nellie M. Garwood, Seattle, Wash.; Arthur C. Gruver, Pittsburgh, Pa.; Leo K. Williams, Omaha, Neb.; Edwin H. Stuart, Pittsburgh, Pa.; Clarence Wilson, Lancaster, Pa.; Roy McKay, Reedley, Cal.; Margaret Towner, Bellingham, Wash.; Clinton F. Reasner, Philadelphia, Pa.; Roy T. Compton, Wyckoff, N. J.

In the contest we also secured a comprehensive analytical criticism of the two designs. In addition to expressing a decided preference, the letters prove beyond doubt that the more reserved treatment is also the better design, based on principles and rules which govern good typography. This suggests, of course, that if the bolder treatment

were also better designed the result might not have been so one-sided. Inversely, if the bolder treatment were also the better in design it would probably receive the preference. Most of the writers, however, expressed a preference for the dignified form for that reason in itself, hence our assumption that such style is preferable in spite of the other considera-

tions which influenced the writers. All in all, however, the opinions of our contributors offer an interesting study in typography, and should prove instructive and inspirational to all readers.

Samuel A. Bartels, New York city, is awarded the subscription prize, his excellent and comprehensive letter being given in full herewith:

Which Is the Better? The page set in Caslon Old Style and Caslon italic.

Why? For various reasons, which may be enumerated in the following manner, the principles governing correct typography being invoked to govern the criticism.

Comprehension: The upper group of No. 1 is set too large to permit of the proper breaking up of lines. In the resetting, the gist of the phrase is placed on one line [Sheet and Tin Plate], thereby simplifying comprehension. Also, while in the resetting this phrase occupies the same number of lines (five), the fact that a smaller size of type was used allowed of a more compact mass, admitting of a quicker grasp of its content.

Legibility: In No. 2, the type is easy to read, because it is all printed in black. In No. 1, the sentence printed in red at the bottom is illegible, our eyes not being accustomed to reading text printed in a bright color.

Display: Emphasis is placed where it belongs in the oldstyle page, effected by a pleasing contrast in sizes, and the use of italic for "Contract Pamphlet No. 2" gives sufficient distinction to this the title of the booklet. The purchase and sales sentence is apparently important, and the designer of No. 1 accordingly printed it in red. Undue emphasis is thereby centered at the bottom of the page. (When but one spot of color is used on a title-page or cover, it should be near the top or slightly above the center.) By printing this sentence in black it is made more legible, and attention is directed to it by starting it with an initial.

Contour: In No. 1, upper group, there is not sufficient difference in length of lines to give a pleasing contour to the type-block. The rearrangement improves the outline of this group, giving a definite shape thereto. Incorporating the location into this group throws the two longest

lines [Sheet and Tin Plate, and Manufacturers] where they properly belong — above the center of the group.

Proportion: There is not that pleasing inequality be-

Proportion: There is not that pleasing inequality between the two main groups in No. 1 which is so much to be desired. This is because the upper lines are set in too large a size, which is also responsible for the word "Manufacturers" having to be set a size smaller than the rest of the phrase of which it is a part.

Decoration: In No. 1, the lower ornament is superfluous — it detracts from the words, directly above, "Contract

Pamphlet." While the border (in black) can not be said to be too heavy for the bold type-face used, it nevertheless dominates by its color mass. In No. 2, the position of the ornament, in color, is ideal; besides, it helps to focus attention on the main lines. The border is of sufficient density of color to blend with the type-matter, and serves with the ornament to give just enough embellishment to the printed page.

Charles M. Hecker, Salt Lake City, Utah, sent in the strongest letter in support of No. 1. Although he made some very good points, he made others subject to considerable argument, and still others quite wrong. He writes: "No. 2 is not spaced correctly. The side margins are about five points on the full lines, while the top margin is about twenty-four points and the bottom margin eighteen points." In other words, Mr. Hecker does not like to see the two long lines of the main group in No. 2 so close to the border as compared to the top marginal space. He forgets that the short lines of the group demand consideration in the apportionment of white space at the top, that the distribution should be

with regard to the mass as a whole. Balance, too, must be considered. Charles W. Loughead, Akron, Ohio, contradicts Mr. Hecker quite effectively in this particular. Here is what he writes: "While one line of the main group of No. 2 is quite long, the other lines are short enough to show considerable white space between their ends and the border, and the long dimension of the group runs the long way of the page."

The editor of this department does not see any objection to the blank space above the lower group in No. 2, to which Mr. Hecker

# NATIONAL ASSOCIATION of SHEET & TIN PLATE MANUFACTURERS OLIVER BUILDING PITTSBURGH

VOTED THE BETTER

PENNA

Contract Pamphlet
No. 2

Purchase and sales contracts to be valid, must obligate seller and buyer mutually."

No. 2.— The resetting.

refers as follows: "The great blank space between the middle line and the bottom lines is not relieved by any ornamentation, a thing to be overcome in some simple fashion." As a matter of fact, the two italic lines break up the space between top and bottom groups very nicely. Edwin H. Stuart replies to Mr. Hecker in this respect with "The two spots (referring to No. 1) have no mission to perform except as space-fillers."

The champion of No. 1 also writes: "Two periods appear in this example (No. 2), one after the abbreviation, 'No. 1,' and one at the end, after 'mutually.' The abbreviation 'Penna.,' is printed without a period from a mistaken notion that it is art printing. No objection could be raised to this bit of artistry if the period were omitted after 'No.'" Mr. Hecker forgets that the abbreviation, "Penna.," occupies a line by itself and is perfectly clear as to meaning, whereas the period after "No." comes virtually in the middle of a line, where meaning without it might not at first glance be clear, and the last mentioned period comes at the end of a quoted paragraph. The fact is, periods should invariably follow abbreviations, wherever they may appear. Clarence Wilson, Lancaster, Pennsylvania, calls attention to the fact that the correct abbreviation is "Pa."-therefore, in this respect, both designers have erred. The point raised is irrelevant, however, in a consideration of the typography and design of the two specimens.

In referring to the use of the "short and" in No. 1, Mr. Hecker writes as follows: "The use of the 'short and' is compelled because of the all capitals chosen — an artistic use of the character which is never made except where the compositor has made a bad break or the designer has done equally bad in choosing type not suited to the job."

Many correspondents pointed out as a glaring fault the setting of "Manufacturers," a part of the title, in smaller type than used for the other words of the title. None of the champions of No. 1 mentioned this, but the most of them emphasized the point that lower-case is more easily read than capitals, which is true, all other things being equal — which they are not in this case. The crowded effect, due to the overlarge sizes of type used in No. 1 — and the poor arrangement of the lines (pointed out by Mr. Bartels) — nullifies the advantages of the lower-case letters.

In his prize-winning letter, Mr. Bartels refers to the more pleasing contour of the main group of No. 2 over that of No. 1, and Mr. Stuart calls attention to the fact that he has

given it a definite shape, thus: "The original has about as much shape harmony as a hippopotamus (bulky contour). The resetting shows a perfect diamond at the top, and the spot of color accentuates this effect."

Many of those who expressed preference for No. 2 were influenced in their opinion by the poor use of color in No. 1. It remained for Roy M. McKay, Reedley, California, to give the most constructive and complete analysis on this point. It follows: "The main point against No. 1 is the wrong use of the second color. Red, to be effective on type, must emphasize it, and this it can not do unless the type used is stronger than that printed in black." He here recognizes the fact that red, while offering a strong contrast to black, is relatively weak in tone. "If the idea in printing the last group in No. 1 in red was to bring it especially to the reader's attention, the purpose is more pleasingly and effectively accomplished in No. 2 by the use of the initial; in fact, the last group in No. 2 is really more prominent than the last group in No. 1." A good point, well expressed; and Mr. McKay was not the only writer who saw the advantage of the initial in directing attention to the

Ernest E. Adams, Montreal, Quebec, adds valuable criticism on the use of color in the two designs, and also shows how No. 1 is thrown out of balance by the position of the color: "In No. 1, the small type in orange is not only hard to read on account of its lightness in tone, but it has lessened the weight necessary to properly balance with the heavy group at the top of the page. In No. 2, we have a more uniform distribution of color, and in such proportion as to be in relief when compared with the type-matter. The border and ornament in light color has forced the textmatter into prominence, and the eye reads with less effort."

W. H. Towner, Bellingham, Washington, a defender of No. 1, is quoted on this point to show how "the other side" looks with favor on the color-use in that design. "By using the red only for emphasizing the clause at the bottom, the compositor has brought out what, no doubt, was desired by the customer and at the same time given plenty of color to the page. In No. 2, the use of the initial and small capitals tends to detract from the purpose of the paragraph." Messrs. Adams, McKay, and others quoted, have the best of this argument — Mr. Towner is in error.

Though expressing preference for No. 2, W. A. Ackermann, Fond du Lac, Wisconsin, would improve it as follows: "I believe it

could be improved upon if the style of type used were condensed, thereby harmonizing better with the narrow page and permitting the use of larger type. The design as printed appears a trifle too delicate for the character of the work. As the designs are printed, however, I prefer the size and style of type used in No. 2. The address in No. 2 is not given enough prominence, and would be improved by resetting it a trifle larger." To make the lastmentioned change would interfere, however, with Mr. Stuart's "perfect diamond."

Fred J. Levesque, Lockport, New York, makes the good point that the type in No. 1 is too large in proportion to the page, whereas

in No. 2 it is just about right.

J. Glenn Holman, Champaign, Illinois, writes: "Does not the quiet dignity of the old-style capitals far outweigh the boldness of the heavy lower-case? This message must not be shouted at the reader."

In an especially interesting letter, Sinclair G. Trimble, San Francisco, California, adds to Mr. Adams' points on balance, as follows: "Next in consideration is distribution of mass and color. A real typographer must distribute them as scientifically as a Grecian sculptor would his figures in a frieze. The ratio of the weights of the component parts in No. 1 is poor. There is too great a preponderance at the top. No. 2 more nearly approximates the typographic ideal. In color distribution No. 1 is abominable, as the red is all at the extreme bottom. No. 2 is excellent, as it is evenly distributed. The light-red border and ornament not only enhance the beauty of the page by their own merit, but serve to 'set off' the rest as well."

The effect of congestion due to the use of overlarge type in No. 1 was decried by almost every one of the thirty-two who preferred No. 2. After mentioning this fact, Clinton F. Reasner, Philadelphia, Pennsylvania, states that in the border he sees a factor that makes

congestion worse: "There is also too much rule border for readability and pleasing appearance, which also serves to confuse the eye and attract it from the subject."

Many made the good suggestion that the inside rule in No. 1 be omitted to allow for more white space between type and border in order that the design might appear less crowded. Russell H. Peterson, Appleton, Wisconsin, wrote sage advice along this particular line when he put down: "The compositor of the first design seemed to have the idea that strength of type alone gives prominence, and gave no thought to white space, but used as large a type-face as could be confined within the border. The result is that the heading presents a crowded appearance and is not pleasing to the eye, as the eye becomes over-taxed because of the lack of contrast."

John E. Mansfield, Hawthorne, New York, in commenting on the effect of congestion in No. 1, writes: "The italic 'of' and 'and' in the third line seem to irritate and cause disorder in reading." In reality, these two words are emphasized above all else in the design, for what reason we can not fathom.

The handling of the name of the city and the building was commented upon by several. Some insisted that the building should come first, others that the city should be in larger type, etc., but that point is of little consequence. Whatever manner of arrangement of these units fits in with the general design to best advantage is satisfactory.

Those favoring No. 1 found in the bold treatment appropriate representation of the character of the business, which is worthy of consideration, if not slavish adherence; but in this particular instance faults so far outweigh the possible good point that its effect is lost.

In conclusion, allow the editor of this department to register his vote with the majority. Score: No. 1, 6; No. 2, 33.

T

#### **UNDERSTANDING**

HE improvement of the understanding is for two ends: first, our own increase of knowledge; secondly, to enable us to deliver that knowledge to others.—LOCKE.



RY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising.

#### Quality in Printing.



ROBABLY no business in the past has suffered more from the price-cutting habit than the printing business. That custom, which has prevailed to a most hazardous extent and which still prevails somewhat, especially among the smaller, less efficiently organized, plants, has led to a general and effective campaign of publicity on the part of printers of quality to offset its evil effects. Cheap print-

ing, the price-cutter's catchword, means cheapness, not alone in initial cost but in the character of the product itself. Every printer, the price-cutter included, knows that as a fact. While it may not have been true in days gone by, it is true now that the printing business has become a modern, standardized and efficiently managed industry. The result is that today printers as a whole no longer guess at prices on good printing. The inauguration of business methods enables them to figure almost to a nicety any particular piece of work. Add to that a reasonable profit and you have the final cost to the buyer, the same as prices are established by reputable industries the world over.

What happens when the cost is cut? Just one thing. The character and quality of the printer's product is cut along with the price. The only exception may be in the

shop of that printer who is still so far behind the times that he does not yet know how to figure costs and conduct his business properly.

Along with this campaign against price-cutting is the campaign of education on the value of printing. It is an apt campaign, which, properly conducted, as it is being done, should eliminate the price-cutter's methods. This campaign material carries forceful arguments and facts relating to the value of printing, provided it is printing of quality and not the cheap brand. And it is only printing of quality, the advertising-campaign literature shows, that brings results.

Benjamin Sherbow, in a recent book, "Making Type Work," says that type to do its job must: 1—Command attention; 2—Get itself read; 3—Get itself understood; 4—Get itself acted upon.

What he says of the use of type is true of all good printing. It is this sort of worth-while product that the best printers are making an intelligent campaign for in their publicity matter of the present time. It will have material effect in ridding the business of the price-cutters and their inferior products; and it should go far toward placing the printing business on a more profitable basis.

#### "Impressions."

The Patterson & White Company, of Philadelphia, devotes the greater part of its most recent issue of *Impressions* (Fig. 1), to the campaign for a wider use of first-class printing. It makes interesting reading; it is full of sage truths; and rich in suggestion for other printers. The firm puts it in this way in one part of the magazine:

Poor, weak, amateurish printed-matter never fails to drag its owner down to a loss of money—not alone the specific money wasted on itself, but also the money which its owner has put into other goods. Poor printing sent out to represent good products will drag down the selling value of the products. In this we have a good example of the natural power of suggestion."

Impressions is a comparatively new house-organ in the printers' field, but if it keeps up to the standard set by the August issue it is here to stay and is certain to prove a worth-while publicity medium for the Philadelphia firm. It goes about its business as a house-organ should. Its contents strike one as having been carefully prepared and written with a serious purpose. From a print-

ing standpoint there certainly is little that one can find to criticize. It is printed on fairly heavy, rough gray stock with enough color on each page to break the monotony. In the center is a two-page advertising spread with a small sample of colorwork tipped on, which shows most advantageously the character of printing service the firm is capable of doing. This is illustrated in Fig. 2.

The matter of emphasizing the value of good printing, and the pit-falls of the cheap printer and his product, is seldom lost sight of by the reader in running through the magazine. The opening article deals with the question of increasing the effectiveness of commercial literature, in which it is argued that the best results will be obtained from coöperative work with the printer, rather than dealing wholly on a competitive basis.



Fig. 1.

"If we are able," says the magazine, "to influence the men who buy commercial printing by instilling into them a keener appreciation for quality rather than price, then

#### William Eskew.

Blotters carrying their advertising and publicity messages daily reach the desk of the business man in varied

# SHOW THE GOODS

in their true form by the use of COLOR



WITHOUT increasing the cost of paper or mailing, you can greatly increase the effectiveness of your next catalog by the correct use of Color. It is not always necessary to go to the expense of four colors to produce a good effect. The correct application of two is oftentimes sufficient

We would be glad to send a representative who will show you how you can use color printing in your business.

PATTERSON & WHITE CO.
134-146 NORTH SIXTH STREET
PHILADELPHIA
"Color Printing a Specialty"

Fig. 2.

we will have done something which any good printer would be proud of achieving — that is, raising the quality of our product."

The Patterson & White Company believes that some advertisers are beginning to realize that it really pays to measure the cost of their printing by the results achieved rather than by the initial cost, and to understand that, in order to receive the kind of service they demand and have a right to expect, it is necessary to give the printer credit for knowing more about the printing business than they do themselves.

"You can always find a fellow to do it for less money, but good printing is the product of a very few," the house-organ states. And again, on the back page, we find this:

"A competition for cheapness and not for excellence of workmanship is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures."

The magazine is carrying a series of articles that will prove a help to the firm which issues a catalogue. They are entitled, "Making the Catalogue." The one in the August issue is exceptionally good, clearly stating facts on engraving and platemaking.

The Jury Sits

Conceit often makes me think that my product is better than it is, but when a jury of competent men make a decision it is most likely to be true. The printing magazines make up a jury of competent judges of printing—and they all say that the work of Wm. Eskew is excellent.

Whow I realize that excellence is worth nothing to you unless it means something to you—that if my service and prices do not compare with the quality, my product is not what you want. But you know as well as I that excellence in printing does mean something to you. It means that you will add dignity and worth to your firm when you use it—and it means economy. It means everything that goes with beauty, excellence, and worth. And it will pay you to see that Eskew Quality is a part of your next job of printing.



William Eskew 825 Third & Phone 1338 Portsmouth (U.S.A) Ohio

FIG. 3.

sizes, forms and designs—some are specimens of good printing and many others are just the opposite. William Eskew, of Portsmouth, Ohio, is issuing an attractive series, one of which is reproduced here (Fig. 3). This blotter, well printed on heavy, white blotter stock, carries an appeal for good printing in which this phrase is used:

"But you know as well as I that excellence in printing does mean something. It means that you will add dignity and worth to your firm when you use it—and it means economy."

#### "Lee's Proof."

In the summer issue of Lee's Proof (Fig. 4), the house-organ published by the Wilson H. Lee Company, New Haven, Connecticut, there is a story called "Their First Dividend." Like all good stories, this one has a moral, and that moral is that you can not make or save money by buying cheap printing.

Two partners in business—to shorten the tale, which is of some length in the magazine, two pages of which are reproduced—are congratulating themselves that for the first time their firm is to pay a well-deserved dividend. In fact, they have already had visions of how they were going to

spend the money when the melon was cut. Then Jennings, one of the partners, has a wonderful idea! He has found a new printer who is going to save the firm twenty-five per cent in the cost of issuing their annual catalogue. His

be inclined to sacrifice the quality of their advertising literature in order to make a slight gain in initial cost.

Lee's Proof is a rather pretentious house-organ of sixteen pages, covering in a breezy way the various depart-

### THE WILSON-H-LEE COMPANY Printing Dep't

#### Their First "Dividend"

"WELL," said Jennings, who was fairly oozing satisfaction out of every pore and caressing with loving fingers a stack of estimates, "we are at last on the road to our first

dividend."

"Glory be!" burst out Kendall, Jennings' right hand man and a 51 percenter, "Here's where I lift the mortgage on my car, pay my tailor, see the dentist, get ready to go to Palm Beach—but say," and he suddenly grew serious, "just what makes you think the fair Goddess of Profit, who has been turning her little pug nose up at us for so many years, will now smile on the humble firm of Jennings & Co., Inc.?"

"Got it all here." patting his esti-

nrm of Jennings & Co., Inc.?"

"Got it all here:" patting his estimates. "We've been gaining steadily
every year. The estimate for this
year, with a normal holiday season,
bringing in the usual amount of cash
sales and advance payments, will pull
us through with a nice little present
for each stockholder. It's due us—
I tell you, it's due us—

"Now, I've got a way to boost that dividend by saving a little on our holiday catalogs. Kitchen, the new printer says he can give us a better catalog than we've been getting and save as much as 25% on the

"I knew it—I knew it. Just as we get the Goddess headed our way, we line up behind a bill-board ready to greet her with a handful of mud!"

"No such a thing," said Jennings, getting visibly peeved, "we have to look at all propositions with an open mind. Trouble with us is, we're in a rut."

The argument was dropped. Many times during the following two weeks Jennings was in close consul-tation with Kitchen, much to the



disgust of Kendall who held not only 51 per cent. of the stock but, it was hinted, considerably more than 51 per cent. of the selling acumen of the institution.

#### LEE'S PROOF

He was a strong believer in good printing, knew he had to pay a fair price to get it, and, had proved to his complete satisfaction, time and again, that it was well worth what it cost. Ever since the firm started, he had handled the printing.

ne nat nanued the printing.

But, the job was given to Kitchen by Kendall—"just to keep peace in the family," he said; and he cautioned Kitchen roundly about keeping the quality up to the old standard.



"You leave it to me." Kitchen came back at him. "I'm Ben Franklin, incarnate—get that—incarnate!" He drew back to let this effusion penetrate. Seeing it wouldn't without rubbing. he patronizingly handed Kendall something that looked suspiciously like an election cigar. "And what's more, I'm going to show speed on this job—save you five days anyway." five days anyway.

five days anyway."
"Hmm," grunted Kendall, "Well,
go to it, and God bless you." If
Kitchen had listened closely as he
went out he might have heard
Kendall mumbling to himself some-

thing about it's being a poor time to take a wallop at the Goddess.

A week later Kitchen "showed speed" by submitting complete proof. Kendall went over it with the eye of an eagle. It was fairly well set—no two ways about it. Some corrections were necessary, but they were trivial. The type was good, and the cutting around the many large half tones was neatly done. With a somewhat lightened heart, he placed his O. K. on the proofs and sent them back.

He wondered if the Joke after all wasn't on him. Had he all these years been letting somebody soak the concern on their printing. The thought was an unpleasant one and he dismissed it.

ne dismissed it.

One morning about three weeks later Kendall found most of the office force out in the shipping room gathered about a huge pile of newly printed catalogs.

ered about a huge pile of newly printed catalogs.

This was a paternal sort of organization. Many of the under-employes were stockholders, and it was customary for them each year to "pass" on the new catalog. On all previous occasions this "passing" amounted to expressions of satisfaction. Rarely, if ever, were there any serious objections.

This time all faces were sober. "What's the matter, boys," exclaimed Kendall, Who's dead?"

"Nothing—nobody—that is, not exactly," came from the head book-keeper, but this doesn't seem to be a bang-up good job of printing," He handed one of the catalogs to Kendall. The moment he opened

arguments finally win over the better judgment of his partner, who insisted on continuing with their present printer, who had produced for them a catalogue in which the firm took pride and which was in keeping with the excellent quality of the goods the firm handled.

With better prospects than the firm had ever had for a money harvest in increased sales, the management made all arrangements, then awaited the returns from the catalogue. There were few returns. The catalogue, a slipshod mess of printing such as the printer had to turn out because of the price he had made, was such that retailers hid it. The firm's holiday business, on which the dividend was to be declared, fell off more than one-third - all because of the fact that the printing was inferior.

A story it is, perhaps, in this particular instance, yet one based on realities, as will be admitted by those who have had experience with good and bad printing. The writer succeeds in sounding a warning to those who may



ments of the organization. It is printed in colors on heavy enameled stock, with a striking cover-design in three colors. The department headings are not especially pleasing, yet the magazine as a whole is attractively gotten up.

#### Pride in Your Product.

It is this necessity of good printing as a distinctive phase of advertising work that is pointed out so clearly in an article on "Pride in Your Product," in the August number of Graphica, published by the Herald Press, of Montreal and Toronto. It is a surprise to the editor of Graphica that many business men do not seem to realize the intimate connection between the character of their product and the character of their printed-matter concerning it.

The editor then goes on to set forth the wholesome truth with which the modern producer of printing of quality is sufficiently familiar, but which until only recently has been made the text for publicity material reaching the desks of consumers to combat the bait of the printer who cuts prices and gives the merchant printing that is merely ordinary. What he says is worth quoting:

"They do not seem to appreciate at its full importance the fact that the object of every single piece of printedmatter sent out in connection with their business is to produce an impression - an impression in favor of the merchandise or the service that they have to offer.

"We are not arguing that the printed-matter should of necessity be elaborate or costly. But we do say that

what many other firms are carrying in their publicity mediums. In this case, as in the case of most of the others, the magazine backs up the argument by being everything that the reader could wish in the way of a specimen of good printing. Graphica has been mentioned before in THE INLAND PRINTER, and many of the readers of this journal are familiar with the magazine. It is sufficient to say that it is a printing product in which the publishers can justly take pride both as to context and typography (see Fig. 5), and that the buyer of printing

Graphica

possible effectiveness of any piece of printed matter you may issue. Whenever you are thinking of send-ing out a leaflet, a blotter, a catalogue, a folder, or a booklet, ask yourself whether it adequately reflects your pride in your product. If it does not, it will not only fail largely or wholly in its object, but may do positive harm by producing an unfavorable im-pression.

It may be necessary to spend more money on your printing to get what you feel is right. But a bigger appropriation for printing is not necessarily the remedy. To cut down in size or number, and improve in style and selling force, may be the wisest course.

For instance, supposing you are planning to send out a 16-page booklet, with cover additional, and the thing is a poorer specimen of a printed salesman than you care to have, why not have a 16-page booklet with self-cover, and make it a bang-up example of its kind for the same money?

Or if you propose mailing to 5,000 people a more or less poor piece of printing, why not make a selective mailing list of say 3,500 and put the money you save by curralling the quantity into improving the appearance and selling power of the mail matter?

matter?

We are specialists in Direct Advertising. We take the same pride in the printed matter we design and produce as you take in the products of your firm. We can help you improve the force and the appeal of your printed matter. That is our business. We don't advise you to spend more money. We help you to spend the money you do spend to the best advantage—and we take pride in that fact.

[8]



the printing issued by a firm should be conceived on a plane with the intelligence of the people that it is intended to reach and should present an appearance in keeping with the quality of what you have to offer.

There is an infallible method for determining the possible effectiveness of any piece of printed-matter you may issue. Whenever you are thinking of sending out a leaflet, a blotter, a catalogue, a folder, or a booklet, ask yourself whether it adequately reflects your pride in your product. If it does not, it will not only fail largely or wholly in its object, but may do positive harm by producing an unfavorable impression."

Rather than invest anything in cheap printing, the writer in Graphica asserts, it is much better to curtail on the amount of printing where absolutely necessary than to cut down on the quality. Cut the size of the advertising literature or the number on the mailing-list, but never the quality of the printing, is, in effect, the advice given.

What the Herald Press is doing to induce buyers to see that they get good, or productive, printing, and not cheap, or non-productive, printing, is a fair sample of

who reads it does so with the feeling that to those responsible for it he can safely leave the task of delivering the right kind of printed-matter without much regard to cost.

The magazine becomes an effective medium not alone through its exceptionally good make-up, arrangement and taste in printing, but because it offers specimens of good work as proof of the quality of printing that it is capable of doing for any firm. The magazine is carrying a series of sketches of master craftsmen employed on its staff, with the significant statement that the use of modern machinery has not made the craftsmen superfluous.

#### "Type Talks."

Every page of Type Talks, the house-organ published now and then by the Eugene Smith Company, of Aurora, Illinois, hits hard at the price-cutter and cheap printing. "Every man who advertises his wonderfully low price acknowledges that his product is in the class where price counts more than anything else - that he is in competition on a price basis," is the parting shot that the little magazine takes on the back cover of the most recent issue.

Type Talks is in itself a specimen of good printing, and the little magazine appeals the minute you pick it up. It is well printed on an exceptionally good grade of paper adapted for stationery, and its general make-up is particularly attractive. From every angle this quite too popular idea that all printing falls into one class regardless of quality is combated in a direct, persuasive way. It says:

"When we quote you a price, that price is based on an accurate cost system, and we positively can not lower

that price without cheapening the product.

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"If you want to be sure of securing high-class printed salesmanship, be ready to pay a fair price for it. You can not procure the best printed salesmanship at the price of ordinary printed-matter any more than you can hire the best personal salesmanship at the price of a day laborer.

"You can not cut selling costs without increasing the effectiveness of your advertising literature — and you can not do that and 'shop' your printing. If you desire printed salesmanship, be ready to pay the price asked for it. You can not get 'porterhouse' at the price of 'round.'"

In the September issue of its magazine, the Eugene Smith Company has concentrated on this campaign for good printing and has produced an effective piece of work. For the buyer there is set forth a standard that all printing ought to meet—the sort of standard that the reader can easily believe the Eugene Smith Company attains and furnishes in its products. No man, according to Type Talks, has ever advertised until he has used good printing, not just printing, for good printing is one of the first requisites of successful advertising.

#### "UNDER SEPARATE COVER."

Rare indeed is the man who has never had occasion to swear at this phrase. Important pieces of second-class mail-matter are shunted leisurely from department to department, seeking their lawful claimant, who some time last week received a letter notifying him of their forwarding "under separate cover," and is now raging over their non-receipt. By great good luck some of them reach their destination and get the proper attention; others go permanently astray, and no man dare guess how many of them are filed away in the waste-basket by office boys and



Device by Which Merchandise and Letter are Mailed Securely Fastened Together.

mail clerks, along with the worthless material that richly deserves that fate. All of us have at one time or another suffered this inconvenience, either in our incoming or our outgoing mail.

When he established his parcel post, Uncle Sam took official note of the state of affairs and enacted a regulation that a letter, properly sealed and stamped, might be attached to any parcel-post package for simultaneous forwarding and delivery. But those of us who noted this concession were rather inclined to scoff at the suggestion that we attempt to hitch an envelope to our parcel in such

a way as to make it stick throughout a long postal journey. When the envelope-maker offers to attend to this little detail we are forced to sit up and take notice.

An enterprising Detroit firm has just done this very thing. A typical sample of the product consists of a coarse cheese-cloth bag and a neat white envelope of correspondence size. Both open at one end, and at their closed ends they are everlastingly stitched together with good strong thread. It was through receipt of an electrotype in one



Combination Envelope and Label. Letter or Invoice is Placed in Envelope, Which Is Then Attached to Package, Letter Postage Being Placed on Former and Merchandise Postage on Latter.

of these packages, with the envelope containing a letter telling us what it was all about—and marked conspicuously "Letter Inside"—that the editorial attention was brought to the device.

But this is only one kind. No matter what kind of an article you may wish to mail with letter attached, you can find just the right kind of a double-barreled receptacle for it, with a neat and businesslike envelope for the letter firmly anchored in place. Two illustrations of the application of this system are shown here, and the long-suffering victim of the "under separate cover" nuisance will instantaneously think of a thousand more, and thus sound the death knell of the aforesaid nuisance.—Scientific American.

#### THE PRINTER'S PRIMARY COLORS.

Here are a few questions and answers from a scientific contemporary:

Question.— Please state which are the primary colors? I understand they are red, yellow and blue.—" Printer."

Answer.— Red, green and blue-violet are the primary colors, for the reason that by mixing all three of these in suitable combinations we obtain all the colors or shades of them.— Editor.

Question (next week).—How can I make yellow by mixing red, green and blue-violet?—" Printer."

Answer.— In your town the science teacher may have an apparatus by which he may give you a demonstration. You should have to mix colors in a triple lantern so as to project one color over another.— Editor.

Result.—" Printer" takes cans of red, green and purple ink to the science teacher in his town and asks him to please mix some yellow ink for him.

Later.—The printer's spoken opinion of the editor of our scientific contemporary and what he knows about the mixing of colored inks could not get past the censor and is consequently not recorded here.









Specimens of Bookbindings from the Master Hand of A. J. Cox.

Written for THE INLAND PRINTER.

#### ALFRED J. COX-MASTER BINDER.

BY JOHN J. PLEGER.



O those who are striving for the betterment of trade ideals and working methods, it is a real help and inspiration to learn of the master workers of the past. Somehow we are prone to look for heroes only in remote times and places. All developing individuals do search for heroes, and it is by no means a sentimental or silly

recreation — it is the natural aspiration of growing humanity to admire and imitate the attainments of those who are superior. We are peculiarly fortunate in that we can find a master worker who lived in our own country and in this age, a man who lived and wrought in the growing, commercially striving city of Chicago — and, in the contemplation of past time, we may well say he lived but yesterday.

Devotees of the bookbinders' craft may find much to emulate in the life of Alfred J. Cox. Born at Isleworthon-Thames, Middlesex County, England, on January 22, 1835, he came to America with his mother at the age of thirteen years, his father having died when the boy was but four years old. They landed in New Orleans, wandered about for a couple of years and then settled in Columbus, Ohio, in 1850. Here the boy began to learn the bookbinders' trade with Messrs. Scott and Bascom, publishers of the Ohio State Journal. Afterward, young Cox kept books for the Ohio Statesman. In 1855 he moved to Chicago and worked again for Mr. Scott, his instructor and employer at Columbus, who also had moved to Chicago. The greater part of his journeyman experience was gained in Milwaukee, alternated with employment by Mr. Scott.

Mr. Cox began his business career in 1861, when he purchased a small bindery at the corner of Lake and Clark streets. The business grew, and was later moved to larger quarters at 51-53 La Salle street. In five years the business had again outgrown its accommodations, and the plant and offices were moved to 164 Clark street. In August, 1871, the firm purchased another bindery, consolidated the two, making the Cox establishment the largest and best-equipped binding establishment west of New York city. The great fire of 1871 destroyed the entire plant, but other equipment was immediately purchased indeed, Mr. Cox's house manufactured the first book, "Campbell's Shippers' Guide," printed in Chicago after the fire. The firm, which is still doing business under the name of A. J. Cox & Co., was formed by Mr. Cox the following year, and, for ten years, the business was conducted in the Lakeside building. Again outgrowing the limitations of quarters, the business was taken to 140-146 Monroe street in 1883, and the last move, to the present location, 42-44 West Monroe street, a seven-story building which was purchased by the firm, was made in 1893.

If we are admirers of efficiency, this dry chronicle of business growth shows us that Mr. Cox certainly was an efficient business man. A little book, entitled "The Making of the Book," published in 1878, gives further light upon his methods and the results obtained thereby. Certainly no man had a finer appreciation of painstaking hand-tooling—yet he was progressive and alert to new methods, for we find him advertising "the extensive steam book-manufacturing house of Messrs. A. J. Cox & Co." He goes on to say they had 20,500 square feet of floor

space, excellently lighted, facilities for doing every variety of work, and skilled workmen. During the twelve months ending October 1, 1876, the following books were bound by them:

4tos							 																		54,	413
8vos					 	 												 							48,	245
12mo	8																								67,	094
18mc	S						 															,			59,	128
																								_		
	Т	o	ts	al		 	 																		228.	880

During the same period pamphlets averaging about 200,000 per month were bound. When we remember that this was in 1876, over forty years ago, and but five years after the destruction of the former plant, we get a good idea of the indomitable spirit that characterized the man. Of such caliber were the pioneers of our industry.



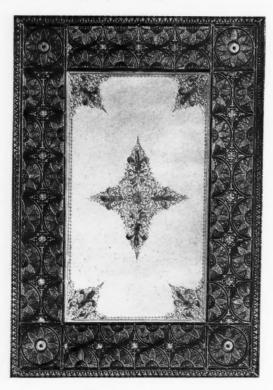
Alfred J. Cox.

The business was broader in scope than is usual with the majority of binderies, and comprised edition bookwork, pamphlet-work and jobwork; and it was all well done, for we can not question the sincerity of the testimonials from Jansen, McClurg & Company, William F. Poole (Chicago Public Library), Thomas Hutchinson, and many others, which were proudly printed in the back of that little volume.

But, successful as was A. J. Cox in a purely business way, it is not that success alone which makes him admirable. It is the fact that he kept his interests and sympathies broader than the commercial routine. He not only made books—he loved books. And, although all of us can not assemble such a collection as he, we can all gather our treasures and keep our interest alive to beautiful thoughts dressed in beautiful handiwork. A. J. Cox gathered together the most wonderful collection of the

works of Shakespeare which has probably ever been made — certainly no other private library has as fine Shakespeariana. Jack Lait concisely describes this rare hoard thus:

"There are larger Shakespearean libraries, but none finer. There are thirty-nine volumes of the complete works of the bard, bound in oxblood morocco, unlike any other set ever bound. The basis of the collection is the imperial octavo edition de luxe of 1881, rebound to include 2,350 etched plates, the gathering of which took ten years of devotion to this majestic hobby.



"The plates are head-pieces and tail-pieces, portraits, scenes, maps, extra title-pages, etc., of the various editions issued by connoisseurs in all lands, and some original works of art independent of text. The binding is extra levant.

"Besides that, there are about five hundred and fifty books of analysis, criticism, biography, anecdotes and digests of Shakespeare and everything Shakespearean.

"Furthermore, there are about four hundred volumes relating to the great artists who visualized and interpreted the master's works through three and a half centuries. . . . . There are about twenty-five hundred volumes bound and built from the leaves of magazines and other publications, which it would be impossible now or ever again to parallel—a unique and invaluable hoard of literary treasure. And there are about five hundred volumes on the history of the stage in all the lands. . . .

"But perhaps the most fascinating of all this collection are the commentaries, notes, observations and facts recorded in his own journal of plays witnessed by him during half a century of passionate interest, penned on the moment and accompanied by carefully preserved announcements, programs, librettos, etc. Probably not in the whole world is there the equal of that.

"He did not buy books extravagantly. He put about \$50,000 into the thirty-five hundred books which constitute the heart of that marvelous library, and he probably got more than that back in the pleasure that he took in designing the bindings alone."

Aside from the books centering about Shakespeare, Mr. Cox had many rare volumes treating of a variety of subjects. There is such a wealth of volumes, in fact, one could not stop to catalogue them, but they include history, history of religions, biographies, stage lore, etc.

Of these books, many were bound by Mr. Cox himself, and the high character of the work stands as a memorial to his skill. That he took pride in his work is shown in the painstaking manner in which the work was done. Only the best of materials were used, and many of the designs are of the most intricate character. To mention only one set, the works of Victor Hugo: Here we find nineteen volumes, sumptuously bound in French crushed levant morocco, each in a different shade, style and finish, and every double of a different design in ornamentation, making thirty-eight different specimens of binding in the set.

We have admired A. J. Cox for his business acumen and for his magnificent hobby; we can admire him, too, for sweetness of temper in his human relations. His home on Diversey parkway was the center of his life. His wife was his constant companion for forty years—similar tastes and love of the domestic life made them an ideal couple in their family relations. They had five children; the oldest, Alexis J., lives in the old home and cherishes the rare volumes which were his father's. The house on Diversey parkway contained a conservatory in which Mr. Cox took great pride, also the "attic" where were his book treasures.

Aside from his own family, the genial cheerfulness and culture of this grand old man won the friendship of other great souls, among whom were Rev. Frank Gunsaulus, Rev. Frank Bristol, Francis Wilson and Eugene Field. Upon the fly-leaf of "A Little Book of Western Verse," Eugene Field, in 1891, wrote these lines — wrote them "within the sumptuous attic":

My good friend Cox, the sly old fox, Has books beyond all number; They quite abash the vulgar trash Which my poor shelves encumber. So clean and fair, so old and rare— I wonder where he found 'em. And, having got the previous lot, How splendidly he's bound 'em!

Yet I consign this work of mine
To him with joy emphatic,
And may it grace some modest place
Within his sumptuous attic;
And I, sweet friend, shall bless the end
To which I now devote it,
If, when you look upon this book,
You bless the friend who wrote it.

The practice Cox made of saving clippings, newspapers and magazines which treated of topics which interested him has enriched his library with volumes rare indeed. And that suggests a useful habit we might form in these strenuous days of history-making. Are you saving, and having bound, the wealth of valuable historical material in the daily and Sunday papers of these years of the Great War? Do you throw away your favorite magazines, and then buy the serial stories in book form? Do you keep and bind the pictures often published in the better magazines, reproductions, sometimes in color, of the best in the world's art? There is a fascination about

this saving and collection of material almost akin to authorship; the completed volume is personal and unique.

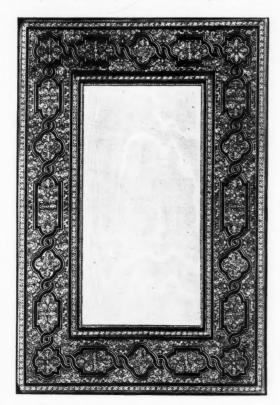
Some of Mr. Cox's ideas, and the ideals of his trade, were expressed in the small book before mentioned, "The Making of the Book." Let us quote:

"A curious art in connection with bookbinding, consisting in the restoration of old books and manuscripts, is prosecuted in the French capital, and has been raised by a few experts to a marvelous degree of perfection. The skill of these artists is, indeed, so great that no book is beyond their transforming touch.

"They take out the most inveterate stains and marks; they reinstate the surface where holes have been gnawed by rats or eaten by worms; they replace missing lines and leaves in such a way that no one can discover the interpolations; they remake margins, giving them exactly the color and appearance of the original. All this is so well done that frequently the most discriminating judges can not tell the restored copy from the perfect original work. Ornamental frontispieces, editor's marks, vignettes, coats-of-arms, manuscript, or printed pages, all are imitated to a degree of accuracy that tasks even the most practiced eye.

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"The arts flourish where they are fostered; and the main reason why the French and English have the merit of carrying this art to so high a degree of perfection is traceable, not alone to skill in manipulation and excellence in tools, but to the prices ungrudgingly paid by wealthy book-fanciers, thus making it possible for the



bookbinder to carry out his best ideas satisfactorily, to accomplish which a large expenditure of time and talent is requisite, as well as a considerable investment of capital. For, though greatly assisted by the various mechan-

ical helps and contrivances which, one by one, have been added to the resources of the art during its long progress down the ages, it is still true that the finisher of a book must be an artist.

"The volume comes to his hand flat, solid; the bands square, the joints free, the whole book geometrically just, through the previous care of the forwarder. It must leave him a finished work of art. It must open easily, lie flat out without any strain; its hinges be finely formed, with-



out crease, and the tooling which adorns its back, edge and sides must be of mathematical precision as well as artistic taste.

"But the additional value of a well-bound book pays for the extra expense. It endures. A good book is a valuable possession, and should have suitable protection; it is a genial companion, worthy of appropriate robing; it is a faithful friend, and deserves a fitting house. . . .

"What is the magic which only transformed a pumpkin to a golden coach, compared with that of the bookbinding wizard, who, from a barrel full of waste paper, conjures a handsome row of substantial volumes? Stores of useful information, charming poems, beguiling stories, beautiful illustrations, choice bits of history, all these delightful companions for lonely hours have been evoked from that unsightly waste. . . .

"Low-priced bindings, like low-priced dress goods, are far from being always the cheapest. Durability, appropriateness and effect are all to be considered in deciding what is cheap and what is dear. The book which has been hastily thrown together, and crookedly stuck between covers, annoys you by its vulgarity, provokes you by its missing sections, puzzles you by its misplaced illustrations, and makes you dizzy by its down-hill pages, resulting from bad cutting. Who that has experienced it can forget the torment those so-called 'cheap' books inflict upon their unhappy purchaser? He sees the tawdry covers curl up palpably before his eyes as he passes his first evening over them, and beholds them casting untimely leaves, like a dying tree, before he finishes his first perusal. There may be a washy flood of gold on those thin covers, but they are not fit to be seen when the book has been in use a month. They hardly last as a center-table adornment through the holiday season. . . .

"The first requisite in the binding of a book is that its cover shall thoroughly protect it, and at the same time permit it to be used with ease. The next, that it shall possess that substantial appearance without which the eye of the connoisseur remains unsatisfied. The volume must not only be well protected, but seem so. If it fail in these respects, no degree of skill or profusion of adornment is worth anything. The binding is a failure in the very thing for which it was designed.

"Then comes the need of appropriateness in binding. He who selects for his library books whose inside qualities are, as it were, reflected in their suitable and tasteful bindings, proves himself to be a person of true literary taste and judgment. For even a binding, though it is serviceable and well made, may be unsatisfactory from its inappropriateness. . . .

# SOUTH AMERICA USES NEWS-PRINT PAPER FOR WRAPPING-PAPER.

Practically all the news-print paper that is received by Peru, Bolivia and Ecuador now comes from the United States. Even before the war it formed the bulk of the American shipments to the first-mentioned country, and represented almost one-third of the total Peruvian imports of paper. Since the outbreak of the war there has been a heavy increase in the imports because of the fact that news-print is admitted free of duty and, with the rise in the price of all other grades of paper, the retailers have found it is the cheapest kind they can obtain for wrapping purposes. Now that it has gained extensive use for this purpose, it is believed the imports will continue to increase even after cheaper wrapping-paper is again available.

These facts and many others concerning the trade in all kinds of paper, paper products and printing machinery are presented in a report by a special agent of the Bureau



"The Sumptuous Attic."

Where A. J. Cox, master bookbinder, spent the greater portion of his leisure hours, and where are stored the many treasures, his books, the bindings of which are a memorial to his skill.

"A little reflection must make it apparent to any person of taste that sober, practical books should be correspondingly covered; while works of the imagination, such as poetry, books of engravings, and the like, demand rich morocco, fanciful ornaments and gilding.

"It is true that a large majority of our book-purchasing community are men whose business cares absorb so large a portion of their time and thought that they feel themselves unable to devote the requisite attention to the formation of a well-selected, well-ordered and well-bound library. They are conscious of the deficiencies in their shelves, but see no way to remedy them. To this class of readers how invaluable the counsel and assistance of reliable men, who are devoting their time and ability to this very subject, and who are, therefore, able to gratify the correct and artistic tastes of which most of us are conscious, though few have the opportunity of fully developing them."

So we see that A. J. Cox was a master binder; successful in his business in a monetary fashion, successful in his business by giving impetus to development of high standards of workmanship and usefulness; and this greater success was due to the broadened mind gained by the cultivation of friendly intercourse with family and noble friends, of the culture of association with great minds and the inspiration imparted by the possession of the intellectual luxuries in the "sumptuous attic."

of Foreign and Domestic Commerce, Department of Commerce, who studied conditions in the three countries mentioned. Among the features of the trade that were observed was the preponderance of American bond-paper in the Peruvian market, where the United States occupies a field all to itself, its only competitor being Great Britain, whose bonds are somewhat higher in price. In the same country, American blotting-paper is acknowledged by all printers and stationers to be the best and cheapest on the market, and practically all sold there is of American manufacture, while all the photographic paper comes from this country.

Special Agent Robert S. Barrett, who prepared the report, is conducting a general investigation in Latin-American countries along these lines. Comparatively speaking, he does not find that the three countries covered in this particular report constitute a very important field for manufacturers of these articles, but the descriptions of market conditions and methods of trade extension as employed by competing countries are intended to be of general interest as part of a survey of Latin-American trade.

Copies of "Paper, Paper Products and Printing Machinery in Peru, Bolivia and Ecuador, Special Agents' Series No. 143," may be obtained at 10 cents each from the Superintendent of Documents, Government Printing Office, Washington, D. C., or from the district offices of the Bureau of Foreign and Domestic Commerce.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

#### The Logic of Pointing.

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A. L. P., Williamsport, Pennsylvania, writes: "Please give your opinion of the punctuation in the last line of this step head:

Germany Does Not Have Over 200 U-Boats; Builds Three or Four, Loses One Each Week

"It is contended that, without a comma after the word 'one,' the 'each week' idea is not properly conveyed in the first clause."

Answer.-The logic of the opinion expressed in the letter seems to me impeccable. A comma should be inserted after "one" to make the head say with formal propriety just what it means. It is doubtful, however, whether much good can be done by such close inquiry into the logic of a single instance, since very often a failure in logic does not involve a penalty of actual misunderstanding. The present case is of that nature. I do not perceive any likelihood of a misreading by any one. People will instinctively supply the missing logic and read the head correctly, just as they know when they hear "I didn't do nothing" that the speaker means "I didn't do anything." But this is really going into another question than the one actually in hand. I am asked for my opinion on the punctuation of a certain form of words only. My opinion is that those words should have the comma that is mentioned, and that the expression is not complete without it.

#### Elementary Grammar.

E. R. M., Danville, Illinois, sends this: "The enclosed card [saying, "Within these walls there shall be nothing done or said which, if known to him, might give aid or comfort to the enemies of our country."] was the cause of a rather heated argument, the whole controversy arising over the use of the words 'him' and 'enemies.' As neither party to the argument would 'give in,' I offered to submit the proposition to you if they would abide by your decision. They agreed, therefore I ask you to kindly settle the matter. The party who got up the card claims it is right as it stands, that the words 'him' and 'enemies' are used in their proper way, while the party of the opposition claims that the word 'him' should be changed to 'them' if 'enemies' stands as it is. Otherwise, if 'him' is right, 'enemies' is wrong, and should read 'enemy.' Personally, I think there is but one change necessary, and that is, where 'him' is 'them' should be. However, we await your decision."

Answer.—It is utterly beyond my power of comprehension how it is possible for any one to write this card as printed, and still more unimaginable that any one should insist that it is justifiable. Only one change is necessary, but that one may be either of the two mentioned in the letter. The grammar is as bad as anybody could make it. It would be much more satisfactory in such a case for the

letter-writer to tell just what his opponent said by way of argument for his side of the question. I can not think of any possibility for such argument.

#### Perversity About Questions.

Prevalent obtuseness in the matter of understanding what constitutes a question is becoming more evident day by day. Not only in newspapers, but in many of our best books, we find sentences printed as questions, that is, with a question-mark at the end, when they are plainly declarative, and not interrogative. Also, and rather more frequently, actual questions end with a period, although one of the first things learned in school is that a question should have at its end an interrogation-point. How is such failure possible in a case so simple? How has this failure become so widespread? What is the use of teaching if people will not learn? These common errors prove that their makers have not learned what a question is. Nowhere is this shown more plainly than in the instance that suggested this note. In reading the newspaper that I have thought to be best in such matters I came upon a sentence, "I wonder why?" I have seen this often elsewhere and wondered why anybody would print it in the form of a question. No question is asked by it, but an obvious assertion is expressed by it. The proper use of the question-mark is only at the end of the actual expression of a question, and every question actually expressed as such should end with a question-mark. The mere assertion that a certain question is asked, when the literal words of the question are not given, is improperly ended with an interrogation-point,

#### Decimal Points.

I had a letter about decimal points, but have lost it. As I remember it the writer objected to the use of periods in normal position and advocated the use of dots half way up, or turned periods. Of course the object of writing to me was to get my personal opinion. Well, my personal choice favors the full point in its regular position, as being far simpler. Usage is now divided. British usage is at least mainly of the inverted order, possibly universally so, though I am not sure of anything except that many of the advocates of that system would decry the other as not sufficiently distinctive. The British style is used by some people in the United States, but not by any means prevalently. I believe that most American print has the full point in normal position as a decimal point. At any rate, enough of it is so to sanction the usage by any one sensible enough to avoid such a finicky procedure as insisting on the inversion. My impression is that mathematicians are generally given to using the raised dot, but I am sure that I prefer it the other way, which is certainly very common, if not prevalent.

# VARYING ESTIMATES OF THE PROOFREADER'S FUNCTION.

BY F. HORACE TEALL.



F any class of work is impossible of strictly definitive classification, especially brainwork of any kind, proofreading must be so reckoned. A recent writer who said that it might have been F. Horace Teall who originally remarked that a good proofreader must be born, not made, was wildly guessing and far astray, for that was said

many times before the man named was born. Much more interesting than this question is the fact that the real originator of the saying had a vastly different idea of a good proofreader from the one most commonly held today.

The account of proofreading given in the New American Cyclopædia, under the heading "Correction of the Press" (the older name for proofreading), will serve well to show the original status of the proofreader and give a clue to the origin of the ranking of his work as a profession. This account was written about 1860. It says:

"Very rare qualifications are requisite to be an excellent corrector of the press, or proofreader. Besides a familiar knowledge of the language in which the work is written, and of the technicalities of the typographical art, which is essential, and extensive and accurate information on general subjects, which is constantly useful, there is especially demanded an extreme precision in the habits of the eye. Hence the term 'typographical eye,' which implies the power of at once perceiving all the letters of which each word is composed, grasping the sense of each sentence, and following the succession of ideas through a paragraph or a chapter. In the period immediately following the discovery of printing, publishers were generally eminent scholars, and either corrected the proofs themselves or were assisted in the task by the most learned men of the time."

Such was the original estimation and professional standing of proofreaders, and, strange as it may appear to the majority of our present readers, even now occasionally a proofreader is expected to do everything that is needed to make the reading-matter perfect, even to the extent of actual rewriting after the author or editor. For authors and editors are not always impeccable, and they often drive ahead with full confidence that their shortcomings will all be corrected by the reader, which is usually prohibited in printing-offices. For general proofreading is now merely an incident in trade work, and the reader is most commonly expected only to see that the copy is reproduced accurately and that the typography is technically correct. In fact, the present writer, when working in a book office, corrected some proofs on a large book by rectifying a formal matter which frequently appeared wrong in the hasty writing of the copy, with the result that the operators accused him to the foreman of editing (which it was not his place to do).

The man who probably wrote that account for the cyclopedia was famous as Appleton's proofreader. He was in fact on that work what would now be called one of the literary editors. His work was done in the editorial room, though, and we are concerned mainly with proofreading in the printing-office. We may take the printing-office of the same firm as typical of the trade in its time when the work named was in hand and for some time later.

Some years later it was when the present writer began to work there as a typesetter. Time hands worked ten hours a day, except proofreaders, whose day was one hour shorter, and who were paid more than any of the others. Proofreaders were not privileged to alter the substance of an author's manuscript in any way, but they were expected to correct accidents in his grammar, to challenge his statements when they might be wrong, and to do many things that now are held to be purely editorial. The proofreader then was not the mere trade worker he now is commonly held to be, and he was honored for superior intellectuality even by the inferior compositors who used to rail at him behind his back and call him a faultfinder.

We still have with us the proofreader who is expected to make all needed corrections, whether the error is in the copy or is only a typographical accident. This reader is subject to being called to account for leaving uncorrected something which he might easily decide that an author or editor, having written it, considered correct as written. He will often meet such dubious cases, but it is one of his special qualifications to know how to handle them. Mere general assertions do not carry much weight, so we will note a concrete example. In the editorial rooms of a New York morning newspaper a proofreader is employed who reads the proofs of special editorial and literary matter not current news. It is a matter of personal knowledge to the writer that this proofreader corrects every kind of error after it has passed through the hands of regular editors, even to the recasting of matter written by the chief editor when he can improve it, and that he is supposed to alter any reading that needs it. In fact, his work is largely just what editors do with the added demand that he shall eliminate all typographical errors.

Proofreading now is most commonly simply the regular step in the trade work of marking for correction the errors made by operators or compositors, occasionally including the submission of a query to author or editor when uncertain whether something in copy is just as it should be or not. It is the most intellectual process of the trade, and can not successfully be entrusted to any but persons specially qualified, particularly those having the "typographical eye" that is mentioned above. The ordinary proofreader has occasion quite frequently to make or have made corrections of various kinds that are not demanded as part of his regular duty, but he needs caution and tact in deciding, for many authors are greatly displeased by having suggestions made to them, although they should know that this is always meant to help. Undoubtedly the main duty of the ordinary trade proofreader is the purely imitative one of verifying the proof by comparison with the copy, allowing departures from copy only when some word is misspelled therein, or when something is plainly wrong by accident. Always with this kept strictly as the basis of his work, the proofreader may improve his position in many ways by faithful, conscientious effort, one of the special aims being that noted recently in an article on the subject in THE INLAND PRINTER, ending as follows:

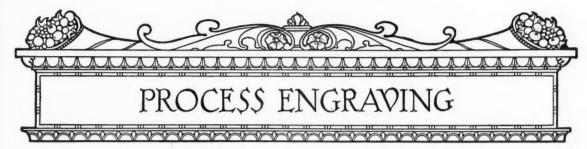
"Today the reader referred to edits manuscript exclusively, while his assistant does the ordinary proofreading. Here is a new field for the progressive proofreader. A number of the larger printing concerns now employ 'editorial proofreaders,' but as a general proposition the idea is new. Master printers in many instances would be pleased to know of the plan. It remains for the proofreaders to bring the subject before them effectively. There are at this moment many important positions in editing copy awaiting intelligent readers who possess boldness enough to tell the superintendents of the plants that all copy should be edited before it is given to compositors and machine operators."

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CAUGHT IN THE ACT.

Printed by The Henry O. Shepard Company, Chicago, Illinois, from three-color process plates made by The Eclipse Electrotype & Engraving Company, Cleveland, Ohio. Ault & Wiborg process inks used. Reproduced by courtesy of The B. F. Goodrich Company, Akron, Ohio.



BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

#### Processwork Preparedness When Peace Comes.

Peace must come some day. Just contemplate a few of the prospects for processwork when it does arrive. Think of all the maps of the world that must be reengraved; geographies that must be made over; school histories which must be re-illustrated. Imagine all the "Pictorial Histories of the War," when censorships are removed, made from the piles of negatives now under cover or that will be made. When the factories of the world turn from the manufacture of destructive articles to those that are constructive, they will require tons of engravings to illustrate the circulars that will be required to sell the goods, and the same can be said of the great rush of imports. Besides this, the fluctuation in prices and other causes have held up manufacturers' booklets and catalogues and these will be wanted in a hurry. Wall street, which is usually wise to future events, shows signs of preparations for peace this winter. It behooves processworkers to keep their plants up to the height of efficiency so as to be prepared for the big business - and attendant profits - when peace does come.

#### The Minimums Will Get You If You Don't Watch Out.

The following sounds like a fable told to point a moral. It has a moral and is founded on fact:

Once upon a time there was a concern in New York city, with branch offices all over the United States, that put in a photoengraving plant to do its own work. This concern grew and grew until it was capitalized for much over \$1,000,000. Then it decided to branch out into photoengraving on a large scale, with its branch offices as feeders. The engraving-plant was enlarged and sufficient men employed to run it night and day. Business flowed in in abundance for there was one feature which attracted buyers of small engravings. There was no fixed minimum price. The charge for a one-inch square zinc engraving was five cents, and for a one-inch square copper half-tone ten cents. Is it to be wondered at that there was a rush to this bargain counter? After months of this pricecutting, ruinous to the other engravers of this country, the editor of this department, during February, 1911, appealed to the heads of this concern to fix a minimum price on their work for the sake of the trade, and showed how cost systems had taught photoengravers of this country that it was on the minimum engravings of ten square inches and under that they had always been losing money, even when they sold a minimum zinc at 75 cents and a minimum copper at \$1.50. It was suggested to them that if they would fix up a minimum charge of 50 cents on a line engraving and \$1 for a minimum half-tone they would still lose money, but they would not be working such an injury to other engravers as they were then doing. They

replied they were grateful for the suggestion. Then they advertised extensively: "Copper half-tones, 10 cents per square inch; minimum, \$1. Zinc line photoengravings, 5 cents per square inch, minimum, 50 cents." The valuable stock of this concern dwindled until a few weeks ago this formerly prosperous concern was obliged to sell out. They acknowledged that they had been losing money for years and in four months of this year had lost \$16,000.

Moral: It is criminal not to know your costs and then see to it that you make a profit, particularly if you have stockholders depending on your business judgment.

#### Paintings by the Square Inch. Why Not?

The absurdity of valuing engraving, or any other art product, by the square inch might be illustrated by Andrea Mantegna's painting of "Judith with the Head of Holofernes," recently purchased for an American collector for \$200,000. This does not sound like a big price for a Mantegna, but, when you are told that its cost was at the rate of \$2,380 a square inch, the price seems exorbitant, as the painting is but 7 by 12 inches in size. If paintings were purchased at a square inch rate then a Mantegna 24 by 17% inches would cost over a million dollars, when it might not be as valuable as the 7 by 12 inch one. The square inch charge for engraving bears no more relation to the skill required in its production or its value to the customer than would a similar method of charging fix the value of a painting. The square inch price has been a fetish, but a thorough knowledge of costs will drive out this superstition from the engraving business.

#### To Learn Newspaper Illustrating.

Many are the queries reaching this department as to the best school to teach newspaper illustrating, the drawing of comics, cartoons, etc. The reply should be that the best school is experience, a school that is highly recommended by all leaders of the cartoonists' craft.

Some years ago a man came to the writer to ask advice about leaving the position he had as editor of a newspaper in central New York and coming to New York city to take up drawing for a living. I was buying more drawings than any art manager of that time, but I advised against it. The man was Leon Barritt. He did not take my advice, but came to New York and some years later I was glad to buy hundreds and hundreds of cartoons from him. He had no art schooling, but he had brains, an inborn talent and was an industrious student. His success best illustrates how a student with talent can learn newspaper illustrating. And no one knows better than Leon Barritt the essentials for a student seeking a career at newspaper illustrating. These he has clearly described in a beautifully illustrated book titled, "How to Draw, a Practical Book of Instruc-

tion in the Art of Illustration." Forty-four pages are given to instruction and sixty-three pages to examples of the work of fifty great newspaper illustrators in news illustration, fiction illustration, cartoons and comics. The pages are 9 by 12 inches in size, the paper is heavy coated stock, the binding is substantial and the price is \$2, postage 10 cents extra. It can be had from the author, 150 Nassau street, New York, or from The Inland Printer.

#### Enamel Formula for Zinc Instead of Copper.

Since the use of copper for half-tone engraving has been restrained in Great Britain much experimentation The burning-in is also as usual. This enamel burns to a rich and bright ebony black and is a perfect acid resistant to any reasonable depth.

#### Intensity in Dry-Plate Negatives.

Ernest C. Clapham, New York, writes: "I have read your publication for many years and now want to ask my first question. I am an old wet-plate photographer, but used dry plates in the days when ferrous oxylate developer was the only one we knew. I have to use dry plates now to copy illustrations from books in a private library. Use hydrochinon developer, but have trouble with stain when

#### [6] THE ECLIPSE OR AN ALMANACK

#### WHAT YOU GET FOR A DOLLAR

THIS is a picture story of the making of a single minimum-size zinc etching for which you have been paying one little insufficient dollar.

Most customers, for a surety, have no idea of the steps involved from sending us the order to receiving the plate. (The bill, usually, comes after.) Maybe some fancy a dollar a good stiff price, specially if some alleged cutpricer offers to make zinc etchings for less.

First there's getting the order:



If you don't send for a salesman to bring it in to us you send it by mail. Either way it takes a clerk's time in the office.



Then the copy is photographed

#### FOR THE MONTH OF JULY, 1917 [7]



and the negative is developed



then the film is stripped off the negative and transferred, other side down, to another glass plate, from which



a sensitized zinc plate is printed by powerful electric light.



Another workman then prepares the zinc plate for etching

Educating the Customer. (See following page.)

has been given to the use of zinc in place of copper, and here follows an enamel formula which has been found to work perfectly on zinc. It is taken from *Process Work*:

The quantity given is only for experimental purposes, based on the use of but one ounce of fish glue. The quantity can be increased by retaining the same proportions.

No. 1.—Fish glue, 1 ounce; water, ½ ounce.

No. 2.—Water, ½ ounce; ammonium bichromate, 40 grains; ammonium ferri citrate, 4 grains; rock candy, 12 grains; chromic acid, 2 grains; albumen (white of egg), ½ ounce; glycerin, 12 drops.

Mix well and pour No. 2 into No. 1 slowly, while stirring continuously; when thoroughly mixed, add 40 drops ammonia .880. Filter as usual through flannel or cotton wool in vacuum bottle and let the solution stand some hours before use. The whites of two eggs should be beaten up to a froth and left to stand for some time until you can measure out one-half ounce of the froth again turned liquid. The operations for preparing the zinc, whirling and printing, are as usual. It was found that when the plates are prepared at least six hours before printing the enamel still holds perfectly to the very edge of the plate.

I come to intensify with mercury. I use three grains of corrosive sublimate and one ounce of hydrochloric acid in fifteen ounces of distilled water to intensify with, and then blacken with water and ammonia. Do you know of any better intensifier? One that will give black-and-white negatives such as we get in wet plates?"

Answer.— The trouble with all wet-plate photographers when they come to manipulate dry plates is that they do not give time enough to washing the negatives between operations. Your formula for the mercury bleach, as it is called, is correct, but try washing for twenty minutes and see if the stains do not disappear after applying ammonia. If you flow the plate with a weak nitric acid solution it will hasten the washing. Or if you will use your old ferrous oxylate developer instead of the ammonia you will find you can bleach the negative over again and use the ferrous oxylate once more. The writer prefers glycin developer to any he has tried, if he wants to get the character of wet-plate negatives. With proper exposure, it gives sufficient intensity without further intensification and is absolutely without stain. In case of overexposure you can restrain it with potassium bromid. It is slightly more

#### [8] THE ECLIPSE OR AN ALMANACK

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which is done in an immensely clever apparatus by air-sprayed acid Next



it is dusted over four times—up, down, across and back—with dragon's blood (a messy red powder) and burned hard. (You'll see a better picture of this on another page.) These latter etching and powdering operations are repeated three or four times to obtain proper fineness and depth.

The partly-ready plate then goes to the machine room



where the useless metal is routed off and the plate cut to its finished size.

#### FOR THE MONTH OF JULY, 1917 [9]



Then an engraver tools it over by hand



and from him it goes to be blocked on its wooden base



and then is squared up and trimmed to size



after which another machine planes it from behind to exact type height

#### [10] THE ECLIPSE OR AN ALMANACK



and, now ready for use, it is proofed, two proofs going to you with the plate, one with your bill, two or more being kept for record—all for a dollar.

But that is not all. There



is rent, insurance, power, materials and other costs to be reckoned with; a clerk



must make out an invoice;



and another keep account books; and if the plate is not

#### FOR THE MONTH OF JULY, 1917 [11]



delivered by our wagon it is



sent by mail; as is the bill, which you pay when your bookkeeper feels particularly agreeable.

All for a dollar! It's a lot! And, if our business was wholly confined to minimum zincs we'd be paying you to deal with us—you can't figure it out any other way.

Next time a price-cutter solicits your business ask him how much of this he omits or skimps and scamps; ask what he pays for metal; what for wages; what for rent; how much profit he nets; whether he writes off his equipment proportionately every year; if his debts are paid; and if his bank will take his expensive than hydrochinon, but it is more economical in the end, for it keeps well and saves so many after operations. Any dry-plate maker will supply the formula for glycin.

Coating Paper for Silver Prints.

David Howe, Taunton, Massachusetts, writes: "What can I use in place of Clemon's matt surface paper? I am informed there is none in the market."

Answer .- You undoubtedly want a salted paper to be sensitized with silver nitrate and used for silver prints for an artist to draw upon. If you must make such paper, you can do it in this way: Get a smooth Saxe paper, or an American-made substitute, and dip it in an arrowroot bath. This bath is made as follows: Blend one-half ounce of arrowroot in a little water until it is like a cream. Stir this slowly into sixteen ounces of boiling water and let it remain for a minute or so. Have ready five ounces of water in which have been dissolved 120 grains of ammonium chlorid, 200 grains of soda carbonate crystals and 60 grains of citric acid. Stir these salts into the arrowroot and filter the whole, while hot, through muslin and into a tray. Draw the sheets of plain paper through this solution and hang them up to dry, after which you can sensitize either side with silver. If, when the paper is nearly dry, you will draw it again through the arrowroot and hang it up to dry the other way you will get a more even coating and better prints. This paper will keep indefinitely.

#### The Words "Negative" and "Reverse" Misused.

To standardize the terms used in processwork and allied trades has been one of the aims of this department. Our business had grown up rather suddenly and shop terms came into use in one locality that would not be understood in others. By keeping at this for nearly a quarter century, our regular shop terms are now familiar wherever processwork is done.

The ungrammatical use of the word "negative" when "reverse" is meant seems difficult for lithographers to overcome. Offset printers frequently want to get a form of type or a picture reversed and ask for a "negative" of it. This, of course, leads to misunderstanding and if the job is made wrong a disagreement results as to who should pay the bill for the expense entailed. A negative print of anything shows the blacks changed to whites and the whites to blacks. A negative print of a type form, for instance, would show, instead of black letters on white paper, white letters on a background printed black. What the offset man wants is that his type or picture be reversed so as to read from right to left instead of left to right, as is usual. The word "reverse" means to turn in a contrary direction. Therefore, he should order his type or other copy "reversed." When he orders a negative of his type form or picture he must not be surprised if he receives a plate that will print white type or picture on a black background. Should an error resulting from the misuse of these terms bring on a disputed bill and a lawsuit it will be found that the court will decide the case according to the dictionary meaning of these words.

#### "Staging" and "Fine Etching."

"Apprentice," Chicago, writes: "To decide a discussion we have had in the shop, will you tell us what is the proper name to give the finisher's work when he paints varnish on the copper half-tone, then puts chlorid of iron on it with a brush and etches it in spots? Our foreman calls it "finishing." I asked one finisher about it and he called it 'staging'; another finisher, a Canadian, called it 'fine etching.' Which is right?"

Answer .- "Finishing" includes all the work that is done on a half-tone after it comes from the etcher, whether it is burnishing, engraving or etching. "Staging" applies more particularly when an acid resist, such as a varnish, is used to cover up areas of a half-tone before re-etching. It is thus etched in "stages." It is a term like "bite" which we inherit from the old intaglio etchers. "Fine etching" is a term used abroad and could very properly be used when re-etching is done, without staging the plate, by merely applying the chlorid of iron to the half-tone with a brush and soaking it up with a piece of blotter when there is danger of the iron encroaching on an area already sufficiently etched. "Fine etching" is used, for instance, in vignetting, while "staging" is used when it is desired to bring an object out in contrast with a background. The object is covered over with an acid resist, or "staged," so that when the chlorid of iron is applied the object will be protected from the action of the etching solution and only the background will be etched. This department welcomes queries of this kind, for it has endeavored to so standardize the terms used in this new business of processwork that we may all speak a common language and prevent misunderstandings.

#### Replies to a Few Queries.

"Etcher," Boston: The only possible advantage of adding sugar to an enamel solution is that it develops easier.

"Publisher," Cincinnati: Have your zinc plates made by a photoengraver who uses a proper machine to etch the plates and you will have no further trouble with shallow engraving. Printers who know insist on machineetched plates.

"Chemist," Ann Arbor, Michigan: Copper chromates and bichromates have been experimented with for processwork, but they can not compare in efficiency with the potassium and ammonium chromates.

Joseph F. Ryan, Utica, New York: "Marine glue" never contains glue. It is usually asphalt, rubber, shellac, or pitch, consequently it can not be used in enamel.

"Foreman," New York city: You will find that enclosed arc lights will not do for carbon printing in rotary photogravure work. You must either use open arc lamps or mercury vapor lamps.

"Engraving Company," Chicago: To prevent the nitric acid solutions from destroying the iron and lead traps underneath sinks, it is a good plan to keep a number of chips of a limestone-like marble piled over the drain in the sink. These, together with a good flow of water, will help neutralize the acid.

#### THE HUMAN PROJECTILE.

a vii s ii a r n c t t t a n t t p h d e c c o o

Wilson Mizner had a friend out West who was noted, among other things, for his propensity for getting into personal difficulties by virtue of a careless tongue, and then, by virtue of an agile pair of legs, getting out of them again with his skin intact.

This person was recounting to Mizner the story of a row he had had with a bad man in a California mining camp.

"I told the big stiff what I thought of him," he said, "and, with that, he yanked out an automatic and cut down on me. I beat it out of the door then, so only one shot hit me—hit me right here, it did." And he patted one hip.

"What's the reason you aren't lame, then?" asked

"Well, Wilson," stated his friend, "to tell you the truth, I was traveling so fast that the bullet only went in about a quarter of an inch."—Saturday Evening Post.

# ELECTROTYPERS SEE HANDWRITING ON THE WALL.



HE present crisis, while having a serious effect on business in many ways, is bringing about a condition that will eventually prove highly beneficial to business. Legislation has been enacted—and, without doubt, more will be enacted—and regulations are being imposed upon the various industries of the country which will

demand a more detailed and accurate knowledge of business operations, and will necessitate greater uniformity in methods for securing that knowledge.

This need has been foreseen by the leaders in the electrotyping field. Not only has it been foreseen, it has also been provided for, this provision being made at the convention of the International Association of Electrotypers, held at Detroit during the latter part of September. Recognizing the need of greater uniformity in the methods of accounting, and that accurate and uniform results can not be secured from a cost-finding system without a standardized bookkeeping system back of it, some of the leaders in the work of the organization have advocated the adoption of a uniform method of bookkeeping which could be applied to all electrotyping-plants. An expert accountant, H. C. Goettsche, of Chicago, was appealed to for assistance in devising a system that would meet the requirements of all plants, a system that would enable every electrotyper to compile his records in a uniform manner. After considerable study, a system was prepared and presented to the Detroit convention, meeting with hearty approval and being unanimously adopted. Already the Chicago local has started Mr. Goettsche at work installing the system in the plants of its members.

Thus a forward movement has been started in the allied trades by the electrotypers. It may well be called pioneer work, and is deserving of great credit.

It has long been a recognized fact that there is little accurate knowledge of the actual cost of production in the various industries of the country. Lack of standardization in methods of accounting has made it practically impossible for the different industries to secure statistics relating to the cost of production that may be considered absolutely reliable. This fact was commented upon in reports of investigations made by the Federal Trade Commission some time ago. Much of the powerful commercial influence of the German Empire has been attributed to the fact that ninety per cent of the business institutions of that country could produce accurate cost records, and other data regarding production, based upon uniform methods of accounting. In the United States, according to the findings of the Federal Trade Commission, only ten per cent of the concerns engaged in the various industries had cost systems and could produce anything like accurate data regarding the cost of production. To a very large extent - yes, almost wholly - this lack of progress in cost-finding is due to lack of standardization in methods of bookkeeping. In view of the demands now being made on all industries to meet the present critical situation, this condition can no longer exist. Uniformity in methods of bookkeeping and cost-finding must be brought about in each industry.

To the printing industry has been given the credit of being the first to devise a standard, uniform system of cost-finding which can be adapted to meet the requirements of each plant, and which, when properly operated, will give nearly equal results wherever it is used. The costfinding system alone, however, is not sufficient. Back of that must be uniformity in the bookkeeping system in order to secure standardized data upon which to base the cost-finding system.

Standardized methods do not, by any means, necessitate complication, as some are inclined to feel they do. On the contrary, the standardization of methods works for simplification, which is the aim of leaders in all industries at the present time. So, while the standard system of bookkeeping adopted by the electrotypers will



John J. Foy.

Newly elected president of the International Association of Electrotypers.

simplify the work for many in the industry, it will also give them more reliable information regarding the business. It will give them accurate records of their business; and, as one advocate of the system has said, "The accurate records of a business are to the business what an education is to an individual—ready reference."

Uniformity in bookkeeping throughout an entire industry permits all engaged in that industry to talk in the same language.

Lack of accurate records has caused the downfall of many business men. Failure to take into consideration all of the factors entering into the cost of production has caused many businesses to go into bankruptcy. One item alone, depreciation—or, more properly stated, reserve for replacement—has caused difficulty for many. One of the statements of the Federal Trade Commission was to the effect that very few business men take into consideration this one item of depreciation; and, after investigation, the commission allowed printers to figure depreciation on machinery at the rate of ten per cent, the rate that has

been set and adopted as the correct figure by printing-trade organizations.

Interest on investment, at the rate of six per cent, should also be included as a part of the cost of production. This has been emphasized on various occasions by different advocates, who have stated, by way of explanation, that if a concern should find it necessary to borrow money in order to carry on its business it would be forced to pay six per cent interest therefor; also, if a concern had the same amount of money invested in good securities as it has tied up in its plant, it would receive five or six per cent interest on it. Why, then, should not this item be included as a part of the cost of production? It is a legitimate charge, and every business is rightfully entitled to it.

If allowance for depreciation and interest on investment, together with all other items entering into the cost of production, are not included, owners of businesses are misleading themselves into declaring dividends out of the assets of their businesses instead of out of the profits.

It is the inclusion of these items in the cost of production that makes for success in business; and the book-keeping system must be so arranged that all of these items will not only be included, but will also be properly distributed so that each operation will bear its proportionate share. To bring this about, and to have all in the industry working on the same basis, is the aim of the electrotypers who have been advocating the standard system of bookkeeping as the basis of cost-finding.

These facts have been recognized for some time past by some of the leading minds in the printing industry, and the officers of the United Typothetæ of America have been working on such a system, which, it is hoped, will be put in operation in the very near future. Credit is due the electrotypers, however, for being the first to adopt and institute, as a body, a standard system of bookkeeping.

The advantages to be derived from an action such as this taken by the electrotypers are many. By no means the least will be greater facility in securing statistics for the Bureau of the Census. This has always caused considerable difficulty on the part of owners of plants, many complaining that they did not have at hand the necessary records from which to compile the required reports. Then, too, with all in an industry using the same methods of gathering and compiling the information regarding their businesses, the statistics for the industry will be far more accurate and of greater value.

Furthermore, with all of the individual plants in any industry operating upon a uniform basis; using a standardized system of accounting, a system which takes into account all items connected with any operation in the industry, and requires all to use the same classification of items; using the same methods of placing charges against the different departments, and the same methods of distributing overhead, there will be far less heard about "ruinous competition." Costs of operation will be more nearly equalized in all the plants, and competition will then be on the basis of efficiency, service and quality.

It is a significant fact that the leaders, the most successful men, in every line of business are those who have employed careful methods of accounting and have adhered strictly to those methods and been governed according to the findings thereof. It is also significant that these men have always been ready to give freely of their experience for the assistance of others, recognizing the fact that each individual in an industry benefits to the extent that the industry as a whole is benefited. Thus it has been with the electrotypers. Those who have worked hardest for

the adoption of the standardized method of bookkeeping are those who have good systems in use and are making the greatest successes of their businesses. To these men the entire industry owes a debt of gratitude.

The views of Mr. Goettsche, who prepared the system for the electrotypers, will be set forth in another article in the next issue. The progress of the organization in the work of standardizing bookkeeping in the plants of its members will be recorded from time to time, and also the work that is being done by the other organizations.

The officers elected to guide the destinies of the International Association of Electrotypers for the coming year are: President, John J. Foy, American Electrotype Company, Chicago; first vice-president, Edwin Flower, of Edwin Flower, Incorporated, New York city; second vice-president, C. J. Hirt, Rapid Electrotype Company, Toronto; secretary-treasurer, William T. Timmons, Lead Mould Electrotype Foundry, New York city; statistician, August D. Robrahn, 848 Transportation building, Chicago.

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Patriotic Wall-Card.

By the Corday & Gross Company, Cleveland, Ohio. Original in pleasing and harmonious colors.

The careful compositor will not only avoid the use of bent leads and battered quads, but he will consider it his duty to destroy such material so that it will not be used by any one else. Perfect alignment can not be secured with a bent or dirty lead in a form, nor can there be accurate justification where even the smallest space or quad is battered or jammed.



BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

#### Lower Distributor Screw Is Out of Time.

A West Virginia operator writes: "We recently received a new set of distributor screws from the factory for our Model 3 machine, and there were no marks of any kind on them to indicate how they should be set. The new screws are in the machine, but are not working as they should. The bottom of the matrix on front screws seems to be just a little ahead of the other edge or back. The matrices are not cutting now, but did for a while after new screws were put in."

Answer .- From your statement, we believe the only thing you need to do is to time the lower screw with the one above it. This can be done without much trouble. Remove distributor-clutch pulley and turn the upper and lower front screws so their points are in the same relative position. In other words, the beginning of each of the screw threads on the left-hand side from front of the machine must be relatively in the same position, so that when the threads engage the matrix ears the matrix will move along at all points alike. When the screw-thread points of the front screws are in proper position, place gear of the clutch pulley in mesh with the two front screw gears and connect other parts; then run in one capital-letter matrix by hand and turn the screws, noting how the matrix hangs. It should be right if you have done the foregoing correctly.

#### Bending of Spacebands.

An Iowa publisher writes, enclosing a bent spaceband: "We are having some trouble with our machine bending spacebands and will thank you very much if you can help us out of our trouble. I am sending you under separate cover one of the bands. This trouble occurs only when we use from one to three bands to a line - especially if the line is tight, or nearly so. They bend sometimes when they are driven as much as a quarter of an inch. The automatic stop is working all right. I recently replaced the screws in the block on top of the justification lever and also the justification-bar brace, which was worn in the slot in which the screw works at its upper end. I am inclined to believe the justification springs are too tight, as they have been tightened at various times. Is there any test for determining the stress of these? The one on the right-hand side seems to be set tighter, the threaded space measuring 1% inches on the center rod, while it is 21/4 inches on the left-hand side, next to the The lock-up seems to be "O. K." drive wheels. machine is a Model 5, high-base model. We are bending two or three spacebands a week, and would appreciate very much a solution of our trouble."

Answer.— The bending of spacebands when used in a line as you have described may be prevented by placing a

washer about six points thick in the upper end of the justification brace-rod. This will cause the justification block to rise in a horizontal position on its first upward movement, instead of sloping as previously. After placing a washer in the position designated, try a full line with but one spaceband and observe its action. We believe it will correct your trouble. We would not advise the changing of the spring stress on the right-hand justification spring unless other means fail.

#### Increasing Speed on the Linotype.

A Texas operator writes: "I was particularly interested in an article on 'Increasing Speed,' which recently appeared in The Inland Printer. I have profited to some extent from it already, but wish to know more about where I stand regarding speed. After four or five months of an average of four or five days a week at the machine, I am setting only about seven galleys leaded 8-point in a good day's run, and when I have no machine trouble. Among other mistakes I made in the beginning, I acquired the habit of glancing from copy to keyboard. Have been told by an old hand at the game that I must get out of this habit if I want to become any kind of an operator at all. I find it so hard to break off this habit and keep up speed at the same time (which is more than satisfactory now), I wish you would tell me whether it is necessary for me to bother about changing method, and if so, how to go about it. If you think I had best change to system of 'Correct Keyboard Fingering,' please advise me how to obtain this book. Also please advise if it is absolutely necessary for me to acquire the touch system."

Answer .- If you can set seven galleys and have good proofs you are doing very well, considering the time you have been at the machine. Do not hasten or try to force yourself to look away from the keys. This will come along naturally. One of the best methods you can employ to secure the so-called "touch system" of operating is to read but one or two words at a time as you operate, looking back and forth at the copy. If you persistently continue this method for a while you will note a gradual increase in speed, together with a decrease in number of errors. We know of many operators who have profited by following the foregoing plan, although at first it seemed a difficult method to adopt. Try it for a while. Read but one or two words at a time and allow your eyes to go back and forth from keys to copy. Do not give up because it seems hard to acquire - persist, and speed and correctness will be yours. If you already use all of your fingers and are beginning to use them freely, do not change your present method. It may be of advantage to you to have the booklet entitled "Correct Keyboard Fingering." You can secure it from THE INLAND PRINTER, price, 50 cents. Aim to sit erect at the keyboard. Do not lean against the back of the chair, nor sit in a lounging position. You can gage the correct distance by placing your thumbs on the lower row of keys. Your elbows should then be in line with the side seam of your trousers.

#### Matrices Bent in the Distributor Box.

A South Dakota operator submits a matrix with its upper front ear bent. His letter reads: "I would like to know the cause for the condition of the matrix enclosed. Some nights I have as many as eight or ten matrices, both thick and thin, bent in this fashion, and then for a considerable time none at all. The sheared or damaged place on the inside ear was not done at this time. That was done in the distributor box at the time the entire font was first run into the magazine."

Answer.— The trouble may be due to the lift not raising the matrices high enough to clear the top rails. We suggest that you observe how high the matrix is raised by lift above the face of top rails. This can be done by sending in a line of figures, and, as lift operates, examine the clearance above top rail. If it is less than two points, you can correct it by adjusting the lift. Proceed in this manner: (1) Loosen nut and turn out on the adjusting screw. (2) Send in a line of figures and then turn in slowly on the adjusting screw. When you note that the lift is picking up the matrices, stop turning the screw and tighten the lock nut. (3) Now send in a line of periods, commas, quotes, "i" and "1" characters. As these matrices are raised by the lift, observe if any are caught, or if two are raised at once.

#### Metal Splashes from Obscure Cause.

An Indiana operator writes: "I am operating a machine having 8, 10, 14, 18 and 24 point matrices. The water-cooled disk has four molds and the pot is heated by electric current. I would like to have you help and advise me on a few things. (1) The machine back-squirts at intervals of perhaps every dozen lines, and it is necessary to wipe off the mouthpiece frequently. It is not quite so bad on long measures. It seems that the mouthpiece has a low spot about 12 ems from the right side, but I am not sure. Nearly all the slugs have a slick bottom. (2) I have a great amount of difficulty in getting a clear face on 261/2-em, 32-point slugs. (3) What do high, medium and low signify on the electric pot switch? Is it necessary to keep changing these all day just because I have a large variety of slug measurements? Is the scale under the glass front of the pot intended to begin and end with any specified degree of heat? Should the lead screw be adjusted frequently?"

Answer .- The trouble caused by metal splashes may be due to imperfect lock-up of pot mouthpiece to mold. It is advisable to test lock-up of pot mouthpiece with the mold that gives the most trouble. You may proceed to test as follows: (1) Open vise and draw forward on mold disk, wipe mouthpiece free of metal and scrape back of the mold with a piece of sharp brass rule. (2) Place a thin coating of red ink on the back of the mold, and after closing the vise allow the cams to revolve twice. Examine impression on pot mouthpiece, as this will indicate the condition of the lock-up. If the test shows a low place in the center of the mouthpiece, it indicates the possible need of a truing up of mouthpiece. This requires considerable care and the skilful use of a good flat file. In dressing down, hold the file at right angles to the mouthpiece. It should be drawn back and forth over the surface to be cut down. After each treatment, you should wipe off

mouthpiece and repeat test. If the test shows a strong lock-up on one end and a weak showing on the opposite end, it can be corrected by moving the pot leg forward on the end showing weak. Examine the screws on each pot leg. To move forward, you must loosen back nut and screw, and then turn in on the front screw. Following a change of leg-adjusting screws, you should again test as described before. The terms high, medium and low refer to the intensity of current employed in the throat coil. Use the switch marked "high," "medium" and "low" during the casting of the various sized slugs; "high" being used for the smaller faces, such as nonpareil. The scale under the glass is the governor indicator. This is set while there is a thermometer in the pot, and when it gives a showing of about 540 degrees during a day's run, there is usually no further need of adjusting. We would advise you against changing the governor. As a rule, electric metal-pots give little or no trouble from heat, no matter what size slug is being cast. Guard against experimenting with the adjustments. It may be possible that your voltage is irregular, which will cause you some trouble. We suggest that you have an electrician take a voltage reading on the line close to the metal-pot for twenty-four hours to determine the variations of current.

#### Imperfect Alignment of Vertical Rules.

An Illinois operator submits a proof of a blank in which vertical machine rule is used with hyphen leaders. The leader lines are separated by a blank slug carrying vertical rules in position to exactly match those on the hyphen leader lines. The alignment is good on the two outside vertical lines, but is a trifle out on the other three vertical lines. While the slugs appear to show the use of quads in numbers equal to the leaders, yet a different alignment appears on the vertical lines. This may be due to unequal expansion of the quads during recasting. The operator's letter is as follows: "I am sending you two slugs and a proof to ask you the reason why the vertical lines do not line up. These slugs were set without spacebands and, as you can see, the same number of characters were in each one, yet there is a variation of at least as much as the thickness of a thin space. Our machine has an adjusting bushing and collar for the left-hand vise-jaw that is not on the older machines on which I have worked. We were having a little overhang, about two points, on the left side of the slug, so we turned the bushing (E-582) about a third of a turn toward the right. This stopped the overhang, but the vertical rules are as bad as ever. Generally on this kind of work, where there are leader lines and blank lines, both having vertical rules in them, I assemble the leaders on the upper rail, cast as many leader lines as I want, then, without unlocking the transfer, I change the recasting block so that the matrices drop to the lower rail when the first elevator is in highest position. Then I can go on with the same matrices and cast all the blank lines I want, and the vertical rules are bound to line up. On this job, though, there were not enough matrices to set thirty ems all on the same rail, so I could not do this, and had to reset the line for blanks. Why doesn't the same amount of space act the same in both lines? I finally had to set the lines fifteen ems and butt the slugs, setting them as I have stated, and they line up perfectly."

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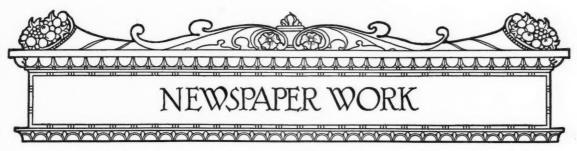
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Answer.— The cause of the trouble is obscure. A measurement of some of the quads with a micrometer might show a slight variation in thickness, as compared with the leaders, and a very slight variation on a few quads would be sufficient to cause the trouble. We could not give a definite reply without having the matrices to examine.



BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

### DO COMMISSIONS TAKE THE PROFIT?

Alfred F. Isham, of the Brighton (Colo.) Blade, who has the knack of asking searching queries worthy of most careful consideration, wants to know whether the commissions to advertising agencies take the profits out of foreign advertising. In a recent letter, he says:

Is it possible that a country publisher would lose money or receive next to no profit in some instances by adopting a scale of foreign advertising identical with that recommended by the National Editorial Association, detailed in your issue of June?

In general, I agree that a large share of publishers would throw up their hats in delight to obtain those figures from all advertisers, and, according to my own figures, they appear about right.

Therefore, let me explain that I refer to the allowance of commissions.

What percentage of profit is allowed the publisher under the recommendation of Mr. Tomlinson's committee? If the percentage is the same as that which I understand was adopted by the Minnesota committee (detailed in a recent number of the United Typothetæ Bulletin and previously published elsewhere), namely, 25 per cent of the cost of space, or 20 per cent of the selling price, what becomes of the profits by paying an advertising agency 15 per cent? That leaves the publisher a profit of 5 per cent on his display — the part of his newspaper which is supposed to yield profits if any part does.

And in the article by Mr. Morrison (June) on page 388, mention is made of agency commissions up to 30 per cent, half of which 30 per cent may be understood to go to a paper's special representative. In this case of giving 30 per cent, of what value is a special representative if a publisher must lose 10 per cent on all business he sends in?

Please understand that I do not say the method of the national association committee failed to take account of this, but I do not see it stated definitely what percentage on space may be considered profit, provided the business comes direct, with no agency commissions.

If we are going to get these figures down to an argument over cents, we must be sure to include every possible expense.

Yours for profits or no advertising,

ALFRED F. ISHAM.

As before stated, the schedule of advertising rates proposed by the advertising committee of the National Editorial Association was the result of a series of compromises, and it can not therefore be said that those schedules carry any certain per cent of profit, though the committee believes that they will be compensatory in most instances. It is entirely possible, however, and, in fact, practically certain, that the schedule will in some instances not be profitable; but it is also certain that in some instances local display rates averaging the same will not be profitable, even though the local rate is apparently net, while the foreign rate is gross.

Commissions, either to the general agent or to the special agent, or to both, are an expense to be charged against the newspaper, and, if a further distribution of costs be made, should be assigned to the advertising expense, or to a further subdivision of foreign advertising expense. Newspaper accounting is not generally carried to any such detail, but, whether or no, the main point should not be

lost sight of — that commissions are one of the expenses of the business, and should be charged as such. If an advertising agent remits \$8.50 on a \$10 contract, then the advertising should be credited with \$10, and cash debited \$8.50 and newspaper expense or advertising expense debited \$1.50. If the remittance comes from a special agent receiving a 30 per cent commission, then \$7 should be charged to cash, \$3 to newspaper or advertising expense, and \$10 credited to advertising. I am quite sure that this is not the general practice, for many publishers take account only of the net amount received, regarding the commission as a reduction of rate, and are quite oblivious of the fact that the home advertising, which they regard as net, also has to bear the cost of soliciting, preparation, etc.

As a digression, I will say that agency commissions have been improperly used to beat down rates, but that is another story and not germane to a discussion of legitimate commissions.

### Local Display Advertising Costs to Sell.

Local display advertising must also bear its selling expense. Taking into account the cost of the time spent regularly by the publisher himself, the local editor, or the advertising solicitor, in preparing and soliciting local display advertising, the occasional bad accounts, the cost of maintaining reciprocal business relations on a satisfactory basis, the dues and donations and public demands in which the publisher must stand with his patrons, I am quite sure that the selling expense of local display advertising amounts to about 15 per cent with the average run of papers. It is true that some publishers spend very little time with their home advertisers, but such publishers usually have a poor advertising patronage at a low rate, and the 15 per cent would not amount to more than \$200 or \$300 during the year, and certainly very few publishers spend less than that in time and money. On the other hand, take the analysis of the cost of one of the best conducted newspapers in the country, that of the Owatonna (Minn.) Journal-Chronicle, as presented by Mr. E. K. Whiting in THE INLAND PRINTER for September, and we find that the expense of the advertising solicitor was \$954.16. This amount, charged against the home display advertising of something over \$6,000, shows a direct selling expense of about 16 per cent. Examination of the costs of my own newspaper shows that the selling expense that may properly be charged against the home display advertising amounts to about 17 per cent, and I am satisfied that somewhere slightly above or slightly below 15 per cent is the usual selling expense of the home display advertising for the average country weekly.

### But Promoting Business Costs More.

It will be readily granted by every reader that, while the general run of business may be handled at 15 per cent, yet, if an attempt be made to increase the business, additional expense must be incurred, and that this additional expense will for a time raise the percentage of selling cost - until the new volume of business is thoroughly established. Just that has been my own experience, and because I believe it to be general in its application, I cite it. By going back a number of years, I find that at that time the selling expense was approximately 17 per cent. Having determined to increase the business, I undertook the additional expense of a solicitor, and that year the selling expense rose to 22 per cent, but the next year it dropped back to 17 per cent - the volume of display advertising having become established at a higher level. Incidentally, there are thousands of publishers to whom I would commend this promotion expense - or, rather, promotion investment - in order to establish advertising patronage at a proper level. Too many publishers are saving the expense of an advertising solicitor and losing thereby. A good advertising solicitor will not only increase the business of the newspaper, but also increase the business of the merchants, and give the town the name of being a " good town."

### Getting to the Main Question.

Having established, therefore, that the selling of home display advertising costs about 15 per cent, it would therefore appear that the advertising agent legitimately earns 15 per cent commission when he prepares and sells advertising for the publisher. And to take the cost view of the case, the publisher will find that it is immaterial to him whether he pays his local salesman 15 per cent for selling home advertising or pays the advertising agent 15 per cent for selling foreign advertising. When we say that display advertising in a country weekly costs 15 cents per inch on the average, that means, of course, that some advertising costs less than 15 cents and some more than 15 cents. If a division were made between home and foreign advertising, foreign advertising would have little expense to bear besides that of the white space. The foreign advertising should certainly not be charged with any part of the expense of the home advertising solicitor. On a paper having an average cost of only 15 cents, the cost of white space without composition and without selling expense is probably about 10 cents. For such a paper the advertising committee schedule would yield a small profit. The same line of reasoning applies where the average cost is 20 cents or any other amount.

But foreign advertising in the country press will never attain the value that it should unless the publishers are willing to undertake the expense of promotion, and, as I have heretofore shown as regards the development of home advertising, this promotion expense will run up the average cost of selling home advertising to 22 per cent or more on the whole volume, meaning that the new advertising may cost 30 per cent to obtain. Foreign advertising is promoted through the special agent, and this costs the publisher a commission of 30 per cent. But this does not mean that foreign business will always cost 30 per cent. The work of the special agent produces business which will come to the publisher direct; it also results in accounts which at first carry 30 per cent, being reordered with only a 15 per cent commission, and it is building up to a larger volume the foreign advertising patronage.

As to the matter of cost, I believe that foreign advertising carrying a commission of 30 per cent will yield only the smallest margin of profit, if any, but that the difference between 15 per cent and 30 per cent represents an investment which the publisher is making in promotion that will return to him many fold in the years to come, just as the expense for a solicitor for home advertising will increase his selling expense at first, but in due time will raise the amount of business done to a higher level.

### Special Agent Should be Bona Fide.

But nothing herein stated is for the purpose of excusing the conduct of those "special agents" who have sought to wish themselves on the publishers of the country, or of those general agents who have demanded a 30 per cent commission just as so much extra compensation, nor to palliate the offense of those publishers who have allowed 30 per cent commission to those not entitled to receive it. Some flagrant cases of this kind have come to my notice Two of the largest agencies in the East have claimed 30 per cent commission from all publishers who pay 30 per cent to a special agent, and persist in their demands until convinced that the publisher will not yield. Another method employed by a general agent in the Northwest has been to erect a special agency under another name, and turn the business through this special agency and exact - or seek to exact - the 30 per cent commission.

No agency should be entitled to the 30 per cent commission given to a special agency unless it actually is a special agency, and a special agent is one who works exclusively for one publication, or class or association of publications—an agency which has been erected and maintained at the instance of the publishers themselves—and not an agent who seeks to saddle his 30 per cent commission on the publishers without performing any promotion service whatever.

The only exception is the American Press Association advertising department. It is not a publishers' but a private organization. I hold no brief for the American Press Association, but it is only justice to say that this association has adhered strictly to the special agency idea, and has justified its recognition as a special agent for country papers by the efforts which it has extended on their behalf in seeking to direct advertising appropriations into this channel. It does for the country newspaper what other special agencies do for the farm papers, trade papers, and other classes of publications. It does work which, in some States, has been successfully undertaken by the state association or by select associations, as before outlined in this department. So long as the American Press Association performs this special promotion service for the country press it is earning its commission as a special agency, but every attempt of a general agent to lay claim to a 30 per cent commission or to erect a subsidiary "special agency" should be emphatically denied.

The publisher who grants the 30 per cent commission improperly is not only doing himself injury, but hurting the whole fraternity, and again giving force to that oftrepeated charge that the advertising rates of country papers are so unstable that no self-respecting agency can do business with them. That charge appeared to be pretty well disproved until the unscrupulous general agent thought of this new line of attack through the "special agency" subsidiary to his own.

The granting of an improper 30 per cent commission does not promote business. It destroys it.

### Rates Based on Cost.

There are a couple of other questions besides this question of the cost of solicitation contained in Mr. Isham's

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som for mig adv inquiry, and these questions he restates in a subsequent letter. He says:

If this proposal of rates by the national association is merely a "result of a series of compromises," as you say, then that really kills the whole thing. The only logical way of making a charge which you can stick by, is to show the buyer that this is a definite percentage of profit added to cost. So long as it is true that most country newspaper men do not know the cost of their white space and of composition per inch, there is the more necessity that any rate put forward by the national association should be based on actual figures from newspapers that show costs.

The Advertising Committee of the National Association made no separate investigation of costs, but had the benefit of the findings of the Minnesota Committee and other publishers who have studied the question. Mr. Isham never said a truer thing than when he says that advertising rates should be based on cost, but he is entirely wrong in thinking that any considerable number of country publishers will actually accept that statement and act accordingly. If the standardization of advertising rates must wait upon the convincing of country publishers that they must find their costs and then put into effect rates based on costs, the consequence will be that rates will never be standardized.

There is a vast difference between dealing with publishers individually and dealing with them in the bulk. I may advise Mr. Isham to base his advertising rates on his costs, and, being a progressive publisher, he does so, but the country publisher in the bulk cries out (and I have heard it hundreds of times), "We can't bother with all that; give us your conclusions." The national association schedule is the answer to the country-wide demand for "conclusions," but a little cost system in one's own office beats all the "conclusions" that any committee can give to a publisher.

With a similar complaint, another friend wrote me recently:

I have long felt that you were establishing a bad precedent in advocating schedules based upon what you term compromises. . . . Great harm is done to the work of those of us who write and talk upon the subject from the standpoint of actual cost records. The country publisher, heaven knows, has little or no backbone, and this deficiency, supported by an absolute lack of cost knowledge, leads the country publisher to accept the compromise costs as a standard from which he retreats by the statement that it does not cost him anywhere near that amount and so he will charge so and so. My contention is that the trade press and yourself should stand squarely behind what actual cost data can be secured and hold that ever as a standard of cost and thus assist in educating the country publisher up to the point where he must reach if he is to exist any great length of time.

I like this decided stand, and yet the stubborn fact remains that the majority of country publishers will not study and determine their own costs. But many—very many—will accept "conclusions" and "compromises," and, as a result thereof, the rates of many papers with which I am familiar have been doubled within the past five years and a fair degree of prosperity has come to printers who did not have it before. Welcome the day when every newspaper man will study his own costs and make his own rates accordingly, but since the whole craft is interested in standardization of rates, that standardization can only be brought about by the promulgation of general schedules that fit average conditions.

### Costs Based on Annual Average.

Another question restated by Mr. Isham:

Suppose I should receive a large bulk of foreign advertising during some year, based on the previous year costs, and should deduct 15 per cent for commissions. I believe only the large amount of business which I might be doing would save me from losing money. Perhaps the foreign advertising with 15 per cent commission, and certainly that with 30 per cent, would have been sold on a cost basis which did not include any considerable sum in the discount expense item of the previous year.

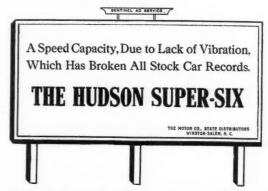
Mr. Isham fears that he might take foreign advertising upon an unprofitable basis one year because of the fact that his costs were based upon the figures of the preceding year, but the rule of averages comes to his assistance. In shops using a cost system, the pricing of jobwork is done on an arbitrary cost based upon the preceding yearly costs. This arbitrary should be governed by the perpetual yearly average. The same should be true of newspaper costs. They should be handled just the same as job costs, and in that way have a perpetual yearly average. In this way there is no chance of going widely wrong and jeopardizing the profit.

### REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

- S. L. Bozani, Raleigh, North Carolina.— Your composition is above reproach, all the advertisements sent us being nicely arranged, effectively displayed and set in type of such character and in such way as to be eminently readable. We consider the time made on the Boylan-Pearce page remarkable.
- T. H. STARK, Louisville, Kentucky.—In so far as construction of letters and general effect are concerned, the hand-lettering on your advertise-

### THIS SIGN CHANGES DAILY



We generally discourage attempts to create sign-boards, bridges, boxes, etc., with rule, but "Sentinel Ad Service" and "This sign changes daily" tend to save the situation here. In other words, you might say, "there's an idea behind it."

ment is good. The character of the lettering, however, is not such as to make comprehension, through ease of reading, so clear as plainer, more conventional letters would.

The Fresno Herald, Fresno, California.—The automobile section of your issue of September 25, made possible by the Seventh Annual Automobile Show, is an excellent example of newspaper enterprise, and, from a mechanical standpoint, is handled in fine style. In fact, the Herald is an exceptionally fine paper in every respect.

THE INLAND PRINTER is gratified over the receipt of the Second Annual Fair Edition of the Ogallala Tribune, from Ogallala, Nebraska. The first section is effectively printed in two colors, red and black, the advertisements in which some of the display lines are printed in red being very effective. Advertisements are well arranged and displayed, and presswork is good.

Dwight Star and Herald, Dwight, Illinois.—An admirably printed paper, excellent in every other way as well. The "spotty" linotype borders do not harmonize with the type used in the advertisements, and we suggest the use of plain-rule borders. Slides for these may be obtained from the linotype company for casting in the same lengths as those you are using.

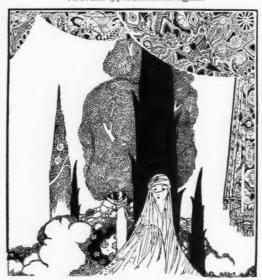
The Prescott Argus, Prescott, Iowa.—We admire your paper very much. Furthermore, you need make no apologies for your press, as the presswork is far and away better than the average. A little too much ink was carried on the copies sent us and some of the slugs appear to be imperfectly cast, which, of course, has its effect on presswork. All in all, you have much to feel proud of.

WE are indebted to Emil Held, a member of the staff of the Sapulpa (Okla.) Herald, for a copy of an excellent special edition recently issued

by that publication. It is interestingly edited, well filled with good advertising and is illustrated with half-tone pictures to an extent which will cause it to be prized and retained for years by most present and past citizens. Unfortunately, presswork is not what it ought to be, the contributing causes being uncertain at this distance.

New Richland Star, New Richland, Minnesota.—We admire the make-up of your paper, the news-headings, the character of the news and its handling, and the excellence of the display advertising, but can not understand why you will use the present product of your typecasting

This is Number 13 of the KARAGHRUSIAN Suggestions



### Rugs of Persian Beauty

 $P_{\text{ERSIA}}!$ —what rugs of wondrous beauty have hailed of thee!  $T_{\text{HE}}$  Orient seems to have some quality that makes for beautiful

floor fabrics more surely than the West.

And five fives in America today our most beautiful Wiltons, such as the Herati, or the Shah-Abbas, are conceived by the imagination of transplanted Orientals—

Karagheusian

From this maker's line we have selected such rugs as will bring exclamations to your lips

THE DEEP COLORS!—the symbolic designs!—the lustrous surface!—the fine weave!—but, enough, what are words where these rugs are concerned?

A sight of them is the thing

Dealer's Name

One of a series of advertisements designed and composed by The Marchbanks Press, New York city, for a rug manufacturer. The characterful appearance is representative of the entire series, the object being to give the advertiser a distinctive treatment in whatever paper his publicity may appear.

machine. The lines are full of burrs and the letters are badly out of alignment. Reading such matter is trying to the eyes.

THE "Sixty-first Anniversary Edition" of the Stillwater (Minn.) Messenger is chock full of effectively displayed and well-arranged advertising. It is nicely printed, most of the pages are well made up, and it appears to be ably edited, although the large amount of advertising and the large size of body-type used make it appear that there is hardly as much reading-matter as there should be. The first and last pages of the issue were printed in brown ink, in order to "lend color" to the edition.

Oconto County Enterprise, Oconto, Wisconsin.—We admire the good presswork by which your paper is characterized. Would suggest the elimination of first-page advertising. The make-up of the first page is very good, although in your September 7 issue you have placed a large heading nearer the bottom of the page than we like to see it. Advertisements are satisfactorily arranged and displayed, and could be materially improved only by the use of one modern display letter.

The Bayard Transcript, Bayard, Nebraska.—Your paper is excellent in every way. We admire particularly the clean presswork and the orderly arrangement of the well-displayed advertisements. On one page we note that you have made up the group of reading-matter in the upper right-hand corner of the page, which is not consistent with the pyramid make-up employed on the other inside pages, and which is better because it is more convenient for the reader and would be consistent. The full-page advertisement for Hanna's Cash Store appearing in this particular edition would be better if smaller type had been used, for, as set, it appears crowded and uninteresting.

The Twin Valley Times, Twin Valley, Minnesota.— Presswork is very good on the copy of your paper sent us for review. The first page newsheadings are a little blunt, and for that reason—and for the sake of improved appearance—we suggest that you add subordinate decks thereto. In the few advertisements appearing in that issue a tendency is shown toward excess use of rules, which weaken the prominence of the type and make them more difficult to read that they would be without. The professional cards are crowded, and, therefore, are not as legible or pleasing as they would be had smaller type, more white space and a more orderly arrangement been employed.

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The Lyons County News, George, Iowa.— Presswork on your September 13 issue is clean and could only be improved by a little more ink. The second deck on your top-headings is set in too large type, and, as a consequence, the prominence of the main lines is handicapped because of lack of sufficient contrast. We do not like to see the last column of the first page without a heading, for, without it, the symmetry in the page is lost. Most of the advertisements are well arranged in a simple style which makes them pleasing, readable and forceful. The large display for Martin Brothers in the issue stated would be much better if smaller type had been used, resulting in a greater amount of white space.

Gas City Journal, Gas City, Indiana.— Yours is an excellent paper in every way. We consider the first page news-headings a little too large, both for the size of the paper and the character of the news. This fault would be overcome and the appearance also improved if the main deck were of two instead of three lines and if the third deck were of a single line instead of two lines, arranged drop-line fashion. Try this for just one issue so that you will be entirely satisfied with the change—or with the headings as they are being set. Advertisements are well arranged and displayed. We would suggest the adoption of the pyramid style of make-up for inside pages, which has been described in previous issues.

THE "Special Illustrated Edition" of the Otero County News, Alamogordo, New Mexico, was printed on smooth book-stock and the half-tone illustrations showing scenes of local interest, prominent men and the homes of citizens, show up well. We do not admire the breaks in the boxed headings. The idea responsible for failure to make the borders continuous was that, broken, the relationship between heading and story would be closer, but such is not the case. The large decorative borders, "flame" and "ball" style, because of their great prominence and attractive force, handicap the display of the type and make the advertisements ineffective. Your display type is antiquated and unattractive, and consequently exerts an influence against the appearance of the display.

The Central Canadian, Carleton Place, Ontario.—Your paper is a good one in almost every particular. We do not admire the fancy head-letter used for the larger head-lines. Plain block-letters, without serifs, are most legible and supply all that can be desired for the purpose. Presswork is quite satisfactory, but advertisements are not consistent in quality. A tendency often seen is that of crowding, using larger sizes of type than are necessary, especially for the lines of minor importance and for text. Appearance and display are both heightened when white space is allowed to play its part in lending contrast to the type. We would prefer a consistent use of plain rule for borders, and, considering the fact that few of your advertisements are large, would suggest that four-point rules be adopted as standard. The appearance of a paper is much better when one style of border, and, as far as practicable, when a single series of display type is used.

Douglas Enterprise, Douglas, Wyoming .- Your issue of August 14 is Presswork is all that could be desired and the advertisehummer." ments are nicely displayed and are arranged in a pleasing and effective The only fault of consequence in them is the use of condensed. regular and extended letters in the same advertisements. Take the Merritt advertisement on the first page, which, by the way, should not be there: The heading is in extra-condensed block-letter, whereas the signature line is set in extended Cheltenham Bold. The diversity of form here emphasized is very displeasing to the eye. Do you realize also that condensed type is smaller than extended type of the same point body? It is considerably so, and you can demonstrate the point to your own satisfaction by comparison of faces in your equipment. The point is here made so that when setting the heading in condensed type you will be sure to set the signature, if you set it in extended type, several sizes smaller, or, in addition to the ill effect caused by the difference of shape, you will have the added bad effect which is apparent when the bottom of an advertisement is set in larger type than the top.

Written for THE INLAND PRINTER

### IRA D. HURLBUT, EDITOR, PRINTER, INVENTOR.

BY O. BYRON COPPER



ECAUSE he was once the editor and publisher of a country newspaper, every one of his acquaintances will not agree with all that I am about to write of my subject, for country-newspaper makers, if they perform half their duty, make enemies; and one's enemies are seldom willing to grant that one has virtues. Ira D. Hurlbut, as the

erstwhile publisher of the defunct Prairie du Chien (Wis.) Union, probably has a lot of enemies, and possibly a few friends. A genius is apt to have both, and Ira Hurlbut is a genius, pure and simple. The most remarkable phase of his genius is its wonderful versatility. He excels in all branches of the varied printing business, and in many things outside of that business.

It was only the other day that Col. O. G. Munson, publisher of Viroqua's great paper, the Vernon County Censor, said to me: "Of all the extraordinary men in our calling, within my acquaintance, Brother Ira Hurlbut, of the Prairie du Chien Union, has by far the greatest variety of talents." And, I attest, it is certainly so.

Before I proceed further I want it understood that this is not an obituary, but merely a little story about a live man and of some of the remarkable things he has done and is still doing. As such, it is not necessary for me to refer to history for dry dates, nor turn to musty family records. All that I shall write is from personal observation, and true, to the best of my knowledge and belief.

My grandsire, who was known as "The Pioneer Poet of Crawford County," in a fit of temporary antipathy, once wrote a song about Mr. Hurlbut, which he entitled, "Ira of the Union." Notwithstanding the writing of those verses occurred perhaps thirty-five years ago, the title today would still hold good, although the *Union* some years since ceased to exist, simply because its publisher grew tired of such an expensive luxury as a country newspaper and hence suspended publication.

The song referred to was really a pasquinade, and dealt satirically with the numerous activities of the subject claiming that he had tried to teach, preach, lecture, master music, write, print, stamp, stain, and Satan only knows what not. In that much I grant the lampoon was true; but that which inspired my ancestor to ridicule prompts me to praise. That a man could do such a variety of things strikes me as little short of the wonderful.

First of all, Mr. Hurlbut was, and still is, a newspaper man—and a printer. He has tried a hundred times to wash printers' ink from his hands; but it sticks. Next to his familiarity with the "black art," ranks probably his love for music. He reads notes as readily as he does a stickful of long primer, writes a piece of music as easily as an editorial, and plays and sings with quite as much feeling as he used to experience when writing up the death notice of a delinquent subscriber.

Prominent among the rest of his virtues is a sense of humor as big as a house. His ordinary conversation is as funny as George W. Peck's most humorous paragraphs. He speaks in a dry, crackling manner, and the twist comes so suddenly and unexpectedly that the listener is convulsed. He makes a pun of his biggest troubles and laughs where ordinary men sulk. He is a past master at sarcasm, but has a lot of human sympathy in his soul, notwithstanding.

Ira Hurlbut is not only a printer in the real sense, but a pressman, as well—and a practical bookbinder. He

has also tried politics, and was a postmaster for years. He has also been a promoter of companies, having founded the Crawford County Telephone Company, if I mistake not, and several other electrical concerns.

Besides all this, even in the face of circumstances intended to discourage less resolute mettle, he has more or less persistently boosted his home town and stood personally and editorially for better and purer local conditions. Bitter calumny, threats, and even actual violence, all failed to turn him from his honest course.

But Ira Hurlbut's gifts find their greatest expression in invention. He seems to be ever creating something new and novel. Once it was a mailer — a practical, foot-power machine for putting the names and addresses of subscrib-



Ira D. Hurlbut.

ers on newspapers. He had the machine patented and sold his rights. He perfected a simple little device for composition embossing. To go with the machine, he likewise concocted a superior composition, thus at once mastering mechanics and chemistry. Oils, foundations, varnishes, pigments, inks—ask him anything you please about any of these things just now, and he will answer you like the wizard that he is—but whether or not he tells you all he knows, depends. And the last time I called on this genius he was all enthusiasm over a new invention in the way of another sort of embossing device—one requiring the two dies, but much easier to make than the steel kind.

The new gloss emboss and the new machine for perfecting the process, as well as the later die process, all give wonderful promise, and it is to be hoped that the inventor, now grizzled by the struggles of forty years in the rather thankless life of a country-newspaper maker and printer, is about to come into his reward.

What is the secret of Ira Hurlbut's genius? Why, the same old secret of all genius. Webster, whom we all acknowledge as a sound philosopher, defines talent as either natural or acquired ability, and the same thought has been crystallized by a noted writer into the well-known maxim, "Genius is the capacity for taking infinite pains." In other words, a genius is only an ordinary person who has been foolish enough to work overtime — to think and study and drudge and slave, and take a whole lot more pains than other folks do in trying to amount to something in this world. And that exactly tells the story of Ira D. Hurlbut, art printer, of Prairie du Chien, Wisconsin.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

### "Lockwood's Directory" for 1918.

The forty-third annual edition of "Lockwood's Directory of the Paper and Stationery Trades," the 1918 edition, has lately been put on the market. This large book of 786 pages is a comprehensive directory, giving information relating to paper in a convenient form for quick reference.

All the paper and pulp mills in the United States, Canada, Mexico and South America are listed, geographically arranged, together with data concerning each which is often wanted. Paper-mills are also classified according to products. Makers of paper specialties; paper-dealers; pulp, rag and paper stock dealers; converters of paper, and stationers and office-appliance manufacturers and dealers are listed in a most convenient manner. All watermarks and brands are named, the name of the owner in each instance being also given. In addition to the above, there is much data on trade associations and statistical information of considerable interest and possible value to printers. The advertisements, of which there are many, form a complete guide to the sources of supply of machinery and raw materials used in the industry.

"Lockwood's Directory." Published by the Lockwood Trade Journal Company, 10 East Thirty-ninth street, New York city. Price, \$5; postage, 20 cents extra. May be secured through The Inland Printer Company.

### "The Distillation of Resins."

The subtitle of this book, "The Preparation of Rosin Products, Resinates, Lamp Black, Printing-Inks, Type-writing-Ink, Etc." gives a clearer insight into the character of the work than the main title, as given in the heading. The subtitle also indicates that the book might prove interesting and, perhaps, profitable reading to ink-makers particularly, and also in an informative way to pressmen and printers.

"The Distillation of Resins" is devoted to a description of the methods of distillation as applied to resins, more particularly to common rosin, with its resulting products, rosin spirit, rosin oil, etc., and the fossil rosins as used in the manufacture of varnish.

As rosin oils are used largely in the manufacture of printing-inks, the methods of preparing the latter may be said to come within the scope of this work, hence the inference that inkmakers, printers and pressmen may find interest in its pages.

The book contains 212 pages of text and, in addition, a number of pages devoted to presenting a list of books covering other features of interest along like lines. It is bound in boards, covered with green leatherette and stamped in gold.

"The Distillation of Resins," by V. Schweizer. Pub-

lished by Scott, Greenwood & Son, London. American representative of publisher: D. Van Nostrand Company, 25 Park place, New York city. Price, \$4.50; postage, 15 cents extra. May be secured through The Inland Printer Company.

"Newsboy Service."

That newsboy service furnishes the boys who are still in public schools the largest amount of employment, and that it is the means of combining vocational study with vocational guidance, has been made clear by a new volume just published. That volume is "Newsboy Service," by Anna Y. Reed, Ph.D., and is the latest book which has appeared in the School Efficiency Monographs.

Dr. George Elliott Howard, who has written the introduction to the volume, states that Mrs. Reed has "produced not only a model investigation in social statistics, but that, at the same time, she has written a book which in every part focuses the attention and challenges the sympathy of the reader. It will be a great service to all who are interested in the vocational training of youth.

W. Carson Ryan, Jr., in a prefatory note, calls attention to the fact that this is one of the first studies published which will help to secure a part of the seven million dollars to be eventually appropriated annually by the Federal Government under the provisions of the Smith-Hughes Act for vocational education in this country.

"Newsboy Service," by Anna Y. Reed, Ph.D. Published by the World Book Company, Yonkers-on-Hudson, New York. Price, 90 cents; postage, 10 cents extra. May be secured through The Inland Printer Company.

### "The Art and Practice of Typography."

While this new volume, "The Art and Practice of Typography," by Edmund G. Gress, editor of *The American Printer*, is a second edition, so many changes have been made and so much new text-matter and illustrations have been added that it is practically a new work.

It is an elaborate book, not in the sense that it is a pretty thing suited only for shelf decoration, but it is elaborate in the extensive showing of the work of America's best typographers. To be exact, there are six hundred and fifteen type arrangements and forty full-page inverts

The typographic reproductions are of immense value by themselves in furnishing ideas in good type arrangement, but are not aimlessly inserted. They are directly connected with the text, of which there are one hundred thousand words of practical discussion and constructive advice distributed over twenty-eight chapters.

There is an entirely new chapter on "Type-Faces," which for thoroughness and fundamental value is one of the best in the book. From the thousands of type-faces that confront the printer, the author has selected six

standard representative roman faces that have been and are approved by authorities for both beauty and legibility.

are approved by authorities for both beauty and legibility. A valuable part of the chapter on "Type-Faces," on a subject that is receiving much attention from advertisers, is that devoted to legibility. A page chart presents a scientific reason why in text-matter the length of a type-line should conform to the size and shape of the type-face. The author claims that an alphabet-and-a-half of lower-case will approximately determine the length of line. The chart also shows the space between lines that is recommended by educators who have made laboratory tests.

Other chapters entirely new in this edition are on the typography of newspapers, periodicals, house-organs, blot-

ters and package-labels.

The volume is strongly bound in cloth of a good quality. The style of binding is distinctive and appropriate. The frontispiece is a facsimile of the first printed copy of the Declaration of Independence.

"The Art and Practice of Typography," by Edmund G. Gress. Published by the Oswald Publishing Company, 344 West Thirty-eighth street, New York city. Price, \$6; postage and packing, 45 cents extra. May be secured through The Inland Printer Company.

### "A Roman Alphabet and How to Use It."

Here is an excellent little book, especially adapted for beginners and as a text-book in schoolwork. Only one alphabet is given, a plain roman, the idea of the author being that the first essential for one who takes up lettering is to know "how to use the alphabet," and to learn the proportions of the various letters and their elements. These points mastered, the letterer may the more intelligently make modifications and develop an individual style of his own. The plates given, which are in addition to the book and printed on cardboard, are marked off in squares to enable the student to more easily obtain the right proportions in his letters and to assist him in drawing them until his eye has been sufficiently trained to go it alone.

The book proper contains twenty-eight pages, 6 by 9 inches in size, and is bound in heavy cover-paper. It is liberally illustrated.

"A Roman Alphabet and How to Use It," by Frank Forrest Frederick, director, School of Industrial Arts, Trenton, New Jersey. Published by the author. Price, 75 cents; postage, 10 cents extra. May be secured through The Inland Printer Company.

### PERSONAL SOLICITATION OF HOLIDAY ORDERS.

BY JACK EDWARDS.

A printing and engraving company in the Middle West has a good way of going after orders for Christmasgreetings and other holiday printed-matter.

Along about the middle of November, this company sends each of a number of prospective customers a specimen greeting-card. The four-by-five envelope that contains the card is made of good stock, and has an attractive red lining. The handwriting upon the face of the envelope is feminine, and the gummed flap in the back is secured by two harmonious Christmas seals. The quality and size of the envelope, together with the elusive handwriting and the Christmas seals, conveys the momentary impression to the prospective customer that he actually is receiving a greeting-card from a friend, and at the same time affords the person addressed the opportunity of seeing how a similar message of his own would appear to its receiver.

Within the envelope, besides the specimen greetingcard, which has a foot-note referring to prices on the opposite side, are a neat announcement-folder and another attractive engraved card containing suggestions for presents. The announcement-folder conveys the information that the soliciting company is ready to supply the pros-



One of the Samples Used in Soliciting Orders for Greeting-Cards.

pect's needs in "made-to-order" holiday greetings, and suggests that the company's way "offers personality, distinction, exclusiveness." The suggestions-for-presents card asks the two questions: "What would be nicer than an

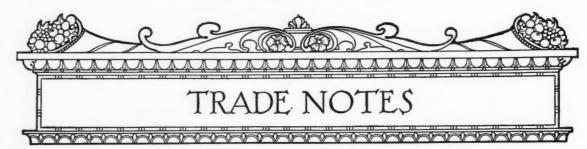
### Announcing

Complete readiness to supply your needs in "Made to Order holiday Greetings. The Moon Way offers personality, distinction, exclusive-ness. Choose from the most comprehensive showing of designs in lowa. Our imprint is quality and value insurance

The Moon Engraving Co. 702 Mulberry St. Ves Moines, lowa

Going After the Holiday Greeting-Card Business.

engraved plate and cards, or a monogram or address die, embossed on a handsome box of stationery for the lady; for the gentleman, his name and city on correct stationery for his uses?"



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

### New Location for Intertype Corporation's Eastern Sales Department.

On October 1, the New York or eastern sales department of the Intertype Corporation went into new offices on the eighth floor of the Terminal building, 50 Court street, Brooklyn, New York. The change was made so that the sales department could work in closer coöperation with the general offices and the factory, which are located near by.

### Whiting Paper Company Issues Handsome Guide on Wedding Forms.

The Whiting Paper Company, Fourteenth street and Seventh avenue, New York city, has recently issued an especially attractive booklet entitled "Whiting's Handbook of Wedding Forms," which, as the name implies, gives the various correct and acceptable forms in which wedding announcements, invitations, etc., may be worded and arranged. The booklet should prove quite helpful to stationers, engravers and printers who handle that class of work. Copies will be sent free upon request to those writing for them on their own business stationery.

### William Aspenwall Bradley Now with Yale University Press.

The Yale University Press announces that it has secured the exclusive services of William Aspenwall Bradley as its printing expert. Mr. Bradley, who is well known as an authoritative writer on typographic design, and as a critic of the graphic arts, has also had much practical experience in publishing, and in the making of fine books. He will not only act in a general advisory capacity to the Press as a whole, but will inaugurate an entirely new department of which he will be the manager. This department will solicit and undertake the execution of important works, such as catalogues of museums or private collections, special monographs for art dealers, the publications of clubs and other societies, memorial resolutions and privately printed books and leaflets.

# The Monotype Specimen Book of Type-Faces.

The steady increase in the number of type-faces issued by The Lanston Monotype Machine Company, and the demand for matrices of existing faces, we are informed, is keeping the matrix department of that company busy supplying the demand. The September issue of new specimen sheets consists of about eighty pages and includes new title-pages for the border, ornament and strip rule sections of the big loose-leaf specimen book of the company, copies of which are in every plant using the monotype machine. The border pages have been rearranged in an attractive manner, and show existing products of the machine as well as many new designs. New pages for these sections are being prepared and will be issued soon.

### The Selling of Printing Efficiently Taught by Nashville Typothetæ.

The correspondence course in salesmanship of the Nashville Typothetæ, particularly applied to the selling of printing, has enjoyed a considerable degree of success during the past year, as evidenced by the number of complimentary letters received from students throughout the land, copies of which the editor has been privileged to examine. In its field this school supplies a long-felt need, as efficient salesmen in the printing field are hard to find. On the other hand, it opens a "way out" for compositors, pressmen, bookbinders, etc., who are ambitious to get into the selling end, where the money comes easier (perhaps), and in larger quantities.

E. P. Mickel, of the Nashville, Typothetæ, Nashville, Tennessee, is the enthusiastic and efficient director of the course, to whom those desiring such instruction are directed.

### Miller Saw-Trimmer Company Increases Sales Force.

The Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania, manufacturer of saw-trimmers and automatic platen-press feeders, announces the appointment of six additional men to its sales organization. The gentlemen's names, together with their headquarters addresses, follow: Howard Farley, Atlanta, Ga.; George Halsell, Dallas, Tex.; J. M. McAvoy, Boston, Mass.; Harry T. Miller, Troy, N. Y.; H. H. Walling, Los Angeles, Cal., and George F. Wall, St. Louis, Mo.

New branch showrooms have been opened at 191 High street, Boston, Mass., and at 354 South Los Angeles street, Los Angeles, Cal. Another will be opened at Dallas, Tex., in a short time.

### Harlo R. Grant Announces New Display Fixtures.

A convenient device, designed to enable printers, stationers and others to make effective displays of their products in their offices, where they will serve as decorative features, to impress customers and to aid them in indicating a preference of style for their own printing, has been evolved and is now being manufactured by Harlo R. Grant, 2322 Madison street, Chicago.

The device is, in effect, a series of swinging frames, representative of a book in action, and is attached to the wall at the point where the leaves are hinged together. It may be examined from front to back, or vice versa, exactly as one would turn the pages of a book. The inside measurement of each frame is 22 by 28 inches, and each is fitted with glass to protect the samples from dust and fingermarks, keeping them in good condition indefinitely.

Mr. Grant emphasizes the simplicity of the device, which, in spite of excellence of material and workmanship, enables him to sell it at a very reasonable figure.

### Annual Meeting of Franklin-Typothetæ of Chicago.

What proved one of the best meetings of the organization was held by the Franklin-Typothetæ of Chicago on Thursday evening, October 18. Reports of the work accomplished during the past year were submitted by all of the officers and committees, and also by the chairmen of the four divisions comprising the organization
— the Franklin (closed shop), the Typothetæ (open shop), the Binders and Rulers, and the Machine Composition. Each of these reports evidenced the fact that the past year has been one of great activity and accomplishment, and augured well for the work of the coming year. The treasurer's report showed that the organization was in good condition financially. The acting secretary presented a splendid report, setting forth in detail the benefits that have accrued to the membership through organized effort, the assistance rendered by the service department and the credit bureau, and offering suggestions for making the work of the organization still more effective during the coming year.

The new officers elected to serve for the coming year are: John W. Hastie, president; M. S. Brooks, vice-president, and W. E. Faithorn, treasurer.

The members presented a handsome silver water pitcher and tray to the retiring president, J. Harry Jones, as a token of esteem and in appreciation of the effective work he has done for the organization during the past year.

### New York Firm to Make Chalk Overlay Board.

The R. P. Andrews Paper Company, of New York city, has applied to the Patent Office for the right to use a patent which was taken out by some German paper concerns many years ago. The permission will be allowed under the recent Trading with the Enemy Act.

The Andrews firm has learned the formula for manufacturing chalk overlay board, which, in so far as can be learned, has never been manufactured in the United States. All of this board used in this country, only by large printers, has been imported from Germany.

Some of this paper has already been put upon the market, and it is claimed to be as good as the German product, the price charged, even now, being as low as that charged by Germany during peace times. There is considerable demand for this board by large printers, and the officials of the

Andrews company are of the opinion that they will be able to successfully meet German competition at the conclusion of the war.

### Arthur S. O'Neill.

The accompanying half-tone portrait shows a figure that has been missed from the ranks of Chicago printerdom for a while past, and explains his absence. Arthur S. O'Neill



Arthur S. O'Neill,

First Lieutenant and Battalion Adjutant,

Seventh Illinois Infantry.

is well known in Chicago—and his acquaintance extends beyond the confines of this city—having lived here over thirty years. He has traveled the route from "devil" to journeyman, and then to foreman, superintendent and proprietor, and is now serving our country as a patriot soldier, his rank being first lieutenant and battalion adjutant, Seventh Illinois Infantry.

During nine years of activity in the Illinois National Guard he saw considerable service, being at the race riots in Springfield during 1908; at the Cairo floods in 1913, and on the Mexican border for seven months during 1916. He is now at Camp Logan, Houston, Texas, in the One Hundred

and Eighth Divisional Train, attached to the Three Hundred and Thirtyninth Division, preparing to go "anywhere" in France or elsewhere.

In a letter recently received from Lieutenant O'Neill, he states that he is absolutely convinced that this war is, and will be, fought by democracy against the forces of autocracy, and that the freedom of civilization is at stake. Believing as he does, that our forefathers fought for independence and freedom, the blessings of which we enjoy today, he feels that it is but natural that we should fight the same fight to perpetuate the same ideals for which our fathers shed their blood and made the supreme sacrifice.

The lieutenant was born in Halifax, Nova Scotia, and hopes to meet his Canadian brothers across the seas and tell them how proud he is of them.

### Craftsmen Hear Fine Lecture.

The regular monthly meeting and dinner of the Philadelphia Club of Printing House Craftsmen, held at the Hotel Bingham on Thursday evening, October 11, brought out a good attendance. In addition to a large number of the club members, there were also present several invited guests, including some from out of town.

The big feature of the meeting was an illustrated lecture, entitled "Paper," which was delivered by George W. Ward, president of the D. L. Ward Company, of Philadelphia. Through the courtesy of the Ward company, the Board of Governors had been fortunate in securing for the lecture two reels of moving pictures showing the Cumberland mills of S. D. Warren & Co. While Mr. Ward talked, the audience saw in motion pictures how paper is manufactured.

After the educational talk, there was open discussion on paper subjects by several members of the club. Mr. Ward was ready to answer any technical questions about paper as they came up. Some who had experienced troubles in presswork with paper gained valuable information.

### Sales Conference of Chicago Paper Company.

A conference indicative of a high standard of selling efficiency was conducted by the Chicago Paper Company, Chicago, Illinois, during the latter part of September. The entire sales force, together with the executive officers of the company, met at the City Club on Saturday afternoon, September 22, for the first session, and at the Advertising Club on the

evening of the same day for the second meeting and banquet.

Addresses were made by Walter C. Gillett, president; W. N. Gillett, vice-president, Robert C. Fay, advertising director, James A. Borden, secretary of the United Typothetæ; and various members of the company's sales organization.

An interesting feature of the first session was the conferring of degrees and the award of prizes to salesmen. members of the 1917 100 Per Cent Club, membership of which is made up of those salesmen whose sales equal or exceed the amount of the general quota as assigned by the company at the start of the fiscal year. Those salesmen who equal the quota are awarded a bonus of \$50 at the end of the year. Salesmen who exceed the general quota, the amount each salesman is expected to sell, profit according to the following scale: 125 per cent, \$75; 150 per cent, \$100; 175 per cent, \$150; 200 per cent, \$200. There are also several individual campaigns or contests, winners of which are awarded special prizes.

### W. G. Slauson.

The many friends of W. G. Slauson, formerly with the Middletown (N. Y.) Press, now the Times-Press, and later with the Morgans & Wilcox Manufacturing Company, will be interested in learning that he recently visited the offices of The Inland Printer. Mr. Slauson went to Battle Creek, Michigan, about four years ago for treatment, having practically been given up by his doctor, and many of his friends were of the opinion that he could not survive.

Mr. Slauson invented the Slauson cylinder-press lock, marketed by the Morgans & Wilcox Manufacturing Company, and is also the inventor of the Slauson magnet mailing-machine, which, he stated, will be placed on the market in a short time. He is now on his way to Bakersfield, California, where he will develop several new devices on which he is working.

### Art Electrotype Foundry, Cleveland, Celebrates Fifth Birthday.

During the month of October, two Cleveland men, F. M. Finucan and C. F. McCarthy, celebrated the founding of a business which in five short years has come to be nationally known—the Art Electrotype Foundry Company.

When this business was started in 1912, the plant required a floor space of only 1,200 square feet. The plant has been steadily increased in size,

until today it occupies an entire floor, 6,500 square feet, in the Prospect building, 1104 Prospect avenue. Messrs. Finucan and McCarthy ascribe this rapid growth to the quality of plates and the character of service rendered the trade by their company.

The company manufactures a comprehensive electrotype line, furnishing plates of every kind to the printing trade.

### A Postoffice Regulation That Is Worth Knowing.

A ruling from the Brooklyn postoffice on a piece of advertising issued by the Mergenthaler Linotype Com-



Envelope and Booklet Which Were Considered Objectionable by the Postoffice Authorities.

pany will enlighten many of our readers who are not familiar with postal regulations.

That company designed and printed a special envelope for mailing a booklet, "Telegraphic Endorsements," which reproduced in color a number of telegrams received from some of the larger newspapers endorsing the Linotype-Ludlow all-slug system of composition. The envelope carried out the telegram idea of the booklet by reproducing in facsimile a Western Union telegram blank (see illustration). It was printed in black over a yellow tint, leaving a panel of white space for the address, approximately 3½ by 1½ inches in size.

It was unusually attractive and decidedly appropriate, but the postoffice authorities considered it objectionable and held up a part of the mailing, stating their reasons as follows:

"Section 470, paragraph 3, Postal Laws and Regulations, provides that space should be left on the address side of all mail matter, sufficient for a legible address, and for all directions permissible thereon, for postage stamps, for post-marking, rating, and any words necessary for forwarding or return.' Also the solicitor of the Department has ruled that envelopes used for advertising purposes, upon which are printed the words 'Lettergrams' or 'Special Rush Service,' or envelopes having the appearance of a telegram, are objectionable to the Department by reason of such misleading statements."

It is well worth while to read over this ruling several times—and remember it. A lot of bother, and possibly the loss of many dollars, will be saved by observing this regulation.

### Courses in Typography and Proofreading at The College of the City of New York.

Arnold Levitas, instructor in the division of vocational subjects of The College of the City of New York, advises The Inland Printer that new courses in typography and proofreading have been instituted at that school under his direction.

There are three definite courses: (1) Executive course in copy-editing and theoretical typography; (2) proofreading and technical typography; (3) administration and management.

The school work is conducted in evening classes, and those in attendance are largely working printers, people in the advertising field, office employees in various publishing-houses, editorial workers, proofreaders and aspirants for success in the field of the typographic expert.

### Northwestern Electric Company Brings Out New Push-Button Control and Motor.

Austin Kimble, formerly connected with the Kimble Electric Company, manufacturers of motors and other electrical equipment, is now identified with the Northwestern Electric Company, 408-416 South Hoyne avenue, Chicago. Upon Mr. Kimble's connection with the latter firm, manufacture of the "A-K" type of push-button control and motor was begun by that company and it is now advertised as ready for the market. Mr. Kimble advises us that printers need not hold back longer in installing modern push-button control because of excessive first cost, for "A-K" equipment is so efficiently designed and built

that it can be sold at less cost than the drum or face type of control. Printers and others using electric motor power, but who have hesitated to install it in the past because of high first cost, will welcome this announcement of Mr. Kimble's great achievement in the field of electrical engineering.

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The great variety of speeds offered is particularly important in the printing business, where the right speed of the press means the maximum production with the minimum of waste.

Readers of THE INLAND PRINTER who are interested and who would like further information, prices, etc., should write the company at the address given.

### Changes Among Supplymen.

Fred Snyder, formerly connected with the New York office of the Cleveland Folding Machine Company, is now with the Chicago office.

J. W. Valiant has severed his connection with the Cleveland Folding Machine Company and is now representing the Golding Manufacturing Company in Chicago.

Walter H. Gracie, formerly in charge of the Chicago branch of the Golding Manufacturing Company, is now with Barnhart Brothers & Spindler

James Sherman has joined the Chicago forces of the Queen City Printing Ink Company, having recently left the Eagle Printing Ink Company.

Nathan Boam, formerly with the Perfection Linotyping Company, Chicago, has started in business under the title Boam Typesetting Company.

Robert Jaeger has recently been occupied with the work of opening a Chicago agency for the Okie Printing Ink Company.

George H. Tower, who is well known throughout the printing trade of New England and New York, and who has for the past two years been New England representative for the Boston branch of the Keystone Type Foundry, is now connected with the F. P. Rosback Company, Benton Harbor, Michigan. He will be a welcome friend of the publishers and book-binders in helping them to solve their stitching and perforating troubles.

Southern New England printers will be glad to learn that R. G. Owens has fully recovered his health and is now representing the F. P. Rosback Company in New York, Pennsylvania and New England. Mr. Owens was with the Boston house of the Keystone Type Foundry from the time it opened until last August, when

his health made it necessary to resign and return to his home in Jamestown, New York. Mr. Owens has had a long and varied experience in the printingmachinery business, having been with the Duplex Printing Press Company, Battle Creek, Michigan, first as an erector and troubleman, and later as a salesman.

### New Air Brush for Artists, Engravers, Photographers, Etc.

We are showing on this page in half-tone an illustration of a new air brush recently placed on the market by its manufacturers, The Chicago Air Brush & Manufacturing Combeen placed on the market by the Feedmore Manufacturing Company, Asheville, North Carolina.

The "Feedmore" can be attached to the feed-board of any platen press in a moment's time, and, standing at an angle, the stock in it remains straight and in order. The operator feeds envelopes from one side and places the printed copies in the other without having to move out of his tracks, thus saving the time consumed by repeated trips to the box or dryingrack. The attachment is quickly adjustable to a position convenient for feeding cards and other sizes and forms of stock as the needs require.



pany, Chicago, Illinois. It is a simple little mechanism, its simplicity, in fact, being one of the strong talkingpoints of those who are charged with the responsibility of placing it on the market. From advertising literature furnished THE INLAND PRINTER, we note that the following advantages are claimed for it: Strength, simplicity, serviceableness, delicacy of touch and interchangeability of parts; also, that the brush is of sturdy construction and is heavily nickel-plated. In addition, it is subjected to a chemical treatment which makes it impervious to water and "colors."

The Chicago air brush is made in one size only, but the manufacturer states that with it all possible gradations may be obtained, one hand only being necessary to operate the brush. A slight downward pressure on the front lever liberates a fine hair-line, while a backward and downward pressure creates a broad, even spray.

# A New Attachment to Expedite Feeding Platen Presses.

Every one who has experienced the difficulty of feeding envelopes, tags, cards and other small sheets into a platen press — who has stacked this stock upon the feed-board with care, only to knock it over with his hand; or to see it fall because of the vibration of the press, causing loss of time and temper — will welcome the announcement of an attachment to facilitate feeding just such difficult stock. A device for that purpose, the Ray "Feedmore" attachment, has

### Ault & Wiborg Company Now Produces All Its Dyestuffs.

When the war broke out we were confronted with a very serious situation, and the fact which loomed up highest on the horizon was that dvestuff shipments from Germany would. in all probability, be discontinued, and that, in a short time, all the stocks on hand would be used up. The duration of the war was doubtful, and opinions differed greatly on this point. If the war should prove to be of many years' duration, it was absolutely necessary that dyestuffs should be produced here in the States. However, owing to this uncertainty, manufacturers, as a whole, were afraid of the proposition, as it involved the expenditure of tremendous sums and a possible loss of the entire investment if Congress should not grant ample protection in the way of tariff. For this reason, very few ventured to start the manufacture of dyes and invest millions of dollars in so uncertain a proposition.

The three dyestuff concerns which had been operating in the United States prior to the outbreak of the war, were making a very limited number of dyes, and, unfortunately, very few of them could be used for the manufacture of pigments. These houses were not in a position to meet the demands in an adequate manner, as their works were not large enough to take care of the tremendous needs.

To meet the situation, a few men
— with perhaps more courage than
wisdom — decided to embark upon the

dyestuff manufacture, and to alleviate the stringency of the dyestuff situation. Most of these men, however, manufactured dyes almost solely for the textile trade.

Being large consumers of dyestuffs, and having been dependent upon foreign manufacturers for their dyes, the officers of the Ault & Wiborg Company determined to invest a large sum of money for the production of their own dyes, as they realized that they owed a distinct obligation to their customers, and that the measure of prosperity they had achieved was due to their customers. Realizing, therefore, their obligations, they went to work shortly after the war and developed a dyestuff industry which today supplies ninety per cent of all the dyestuffs they require. The remaining ten per cent they hope to produce within a very short time, so that they are now independent of foreign dyes, and can manufacture all the products, with but few exceptions, that they manufactured prior to the outbreak of the war.

The difficulties that were encountered were tremendous and at times seemed almost insurmountable. Much of the machinery had to be specially designed. All the necessary experience had to be obtained, and could only be acquired by experimentation and research work. Furthermore, the time factor was an important one, as they did not have years upon years to develop the industry, but had to produce almost immediately to meet the pressing needs of the printer.

At the beginning, necessary raw materials were hard to procure, and it was found very difficult, if not impossible, to obtain certain chemicals. It was soon realized that, in order to stay in the field as dyestuff manufacturers, they had to make quite a number of their chemicals and many of their acids. This necessitated the construction of another plant, and a large acreage was purchased in St. Bernard, Ohio, In Norwood, Ohio, where the dye-plant is situated, the intermediate products for the production of dyestuffs, and the dyestuffs themselves, are made, while at St. Bernard, chemicals, acids and certain salts are These two plants have produced. necessitated an expenditure of over two million dollars.

A research laboratory, employing thirty chemists, had to be organized. A mechanical department, of eight skilled draftsmen and two mechanical engineers, had to be inaugurated, and a machine-shop for the production of dyestuff machinery had to be con-

structed. These facts are mentioned to give an idea of the complexity of the dyestuff business. The financial risk attending any one entering into the dyestuff manufacture; the difficulties encountered in manufacture; the early resumption of peace; the uncertainty regarding the action of Congress, and the difficulties of obtaining skilled chemists, all had to be faced.

The officers of the company state that their motives were not purely those of business and the hope of making a great financial success of it; but the fact that they are helping establish in the United States a business which heretofore has been controlled by foreign manufacturers recompenses, in a great measure, their efforts in this direction.

### News Notes from United Typothetae of America.

Secretary Joseph A. Borden is on a trip to the Pacific coast in the interest of organization work throughout the Far West. His itinerary will include Los Angeles, Del Monte, San Francisco, Oakland, Sacramento, Portland, Tacoma, Seattle, Spokane, Salt Lake City, Denver and Omaha.

F. W. Fillmore, cost accountant, has completed his work in Toronto, Canada, where he systematized the cost and general accounting schemes of one of the large printing-plants. He also completed a survey of the cost and accounting systems of members at Rochester and Lockport, New York, and is now in Nashville, Tennessee, doing costwork in several plants.

The work of the accounting staff has been complimented on several occasions within the past month. Members who have had these accountants install the Standard cost-finding system in their plants, or who have had their accounting schemes altered to meet the fundamentals of the Standard, have been well pleased with the service rendered. Printers are requested to investigate this service of the national organization.

The Price-List Committee has under consideration several features that will prove a valuable adjunct to the information in the price-list. The demand for copies of the price-list is an indication of the value printers throughout the country place upon it. Those who are not familiar with the book may obtain full particulars by writing to national headquarters.

The Standard Estimating Course for Printers has been prepared from the results of many years' research work, and is based upon the fundamental elements that enter into the estimating of printing. It has been prepared by the Committee on Education of the United Typothetæ of America. The course consists of seventeen lessons.

The Committee on Education was also commissioned to prepare a course covering the all-important subject of salesmanship, and now the national organization has officially approved of and adopted the Standard Salesmanship Course. This course is based upon practical lines. It is the result of a broad study of the needs of the industry, and is representative of the best ideas and most practical judgment to be found in the printing industry. This course consists of twenty lessons.

Both of these courses are planned for individuals and also for the use of local organizations. Particulars may be secured by addressing your local secretary, or the national office, 608 South Dearborn street, Chicago.

# Bermingham & Seaman Company Now the Seaman Paper Company.

The Bermingham & Seaman Company - headquarters office of which is located in Chicago - has changed its corporate name to the Seaman Paper Company, but the change in name represents a change in name only. There will be no change in the official personnel or in the business policy. As a matter of fact there has been no change in the Bermingham & Seaman Company since the death of T. C. Bermingham, when his interest was taken over by the present stockholders. The officers of the company are: George M. Seaman, president; Joseph B. Seaman, vice-president; L. G. Bigelow, secretary; C. W. Sherman, treasurer.

The company is one of the largest distributing houses in the paper industry. Its mill connections, we are told, are in many cases so close that the firm could almost be designated as a paper manufacturer instead of simply a manufacturer's agent. The Seaman Paper Company, we are advised, is the exclusive representative of a dozen large mills, selling their entire product.

The success of the company in New York city has been phenomenal. Four years ago a one-room office was opened in the Fifth Avenue building; today that office occupies seven times the original space. The company also maintains branch houses at St. Louis, Milwaukee, Minneapolis, Buffalo and Philadelphia.

# THE INLAND PRINTER | WANT ADVERTISEMENTS

HARRY HILLMAN, EDITOR

Published monthly by

### THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

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NOVEMBER, 1917.

No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Asso-ciation; Graphic Arts Association Departmental of the Associated Adver-tising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of

### SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders regived in the United States do not

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

### ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preadding. month preceding.

In order to protect the interests of purchasers, advertisers of novel-ties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil hon-estly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for adver-

thing or things distributions the right to reject any advertisement.

The Inland Printer reserves the right to reject any advertisement.

### FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England. RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester,

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C.,

England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

JEAN VAN OVERSTRAKTEN, 3 rue Villa Hermosa, Brussels, Belgium.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads. received in Chicago later than the fitteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers

### BUSINESS OPPORTUNITIES.

FOR SALE — Printing-office consisting of Whitlock cylinder, 3 jobbers, Dexter folder, Sheridan power cutter, Boston stitcher, bundling press, cabinets, type, galley stands, imposing stones; all machines have individual electric motors of the highest grade; an ideal and complete equipment, inventorying at more than \$6,000, and located in Wisconsin — a fine section for the printing business; will sell reasonably or trade in on a small farm. N 509.

PRESSMEN AND PRINTERS WANTED, with some selling ability, for all territories for the Craig De-Magnetizer & Ink Dryer machine sold on a ten-day trial; the profits of the first branch for the month of Sep-tember amounted to \$800; investment of \$200 and upward to carry stock required. Wire for territory. CRAIG DE-MAGNETIZER & INK DRYER CORP., 12 Wooster st., New York city.

JOB-PRINTING OFFICE FOR SALE — Nearly one-half interest in up-to-date plant; 3 platens, pony, power cutter, stitcher, perforator, punch, button machines, rubber-stamp outfit; good business in jobwork, celluloid buttons, celluloid checks and rubber stamps; price \$4,000; terms. W. H. IRVING, 337 13th st., Oakland, Cal.

FOR SALE — Printing-plant and bindery, equipped to do all classes of work, including fine half-tone and color work; individual motor equipment throughout; business capacity about \$85,000 yearly; located in manufacturing city near Boston; will sell for one-half cash and favorable terms on balance. N 438.

FOR SALE—One-half interest in a well-established printing-plant located in central Michigan city of 50,000; a splendid opportunity for a job-printer or linotype operator; owner retiring from business; if wanted, the entire plant can be purchased. N 502.

SPECIALTY PRINTING BUSINESS for sale; fast-growing, no competition and unlimited field; located in country; cost of operation low; best reasons for selling; might sell half interest; New York State.

PRINTING-INK FACTORY for sale; old-established business in good location; good reasons for selling. N 511.

JOB-PRINTING OFFICE for sale cheap, in good county-seat of Indiana; price, \$3.500, N 409.

### ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

### FOR SALE.

FOR SALE—One good 35 by 50 four-roller Miehle, overhauled, bargain at \$2,000; two 39 by 53 Miehles, four-roller, one at \$2,200, the other at \$3,000. See these machines, cost new \$4,400 each: 39 by 52 Century, 37 by 52 Huber, 43 by 56 Cottrell, 47 by 66 Optimus, 26 by 35 Huber, 27 by 40 Swink, and other two-revolution cylinders; 16 by 21 to 37 by 52 drum presses, all styles; 8 by 12 to 14 by 22 jobbers, all styles; lever and power paper-cutters; large Seybold duplex trimmer, size 12 by 16; 25 by 34 Hall circular folder, 5 folds; ¼ to ¾ inch stitchers, all styles; 28-inch tratum and American power punches; 16 by 25 Hacker hand-press with inker; several good outfits. Tell us your requirements. We buy or sell for you Miehles, four-track, drum presses, etc. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

FOR SALE — One Scott No. 3 offset press, size sheet 34 by 46, size work 33 by 45, 3 sets of rollers, equipped with U. P. M. feeder, practically new; one Parks lithographic transfer-press, size of bed 44 by 68, size of sheet 40 by 66, practically new; one Parks double-medium geared lithographic press, size of bed 29 by 44, also equipped with gelatin attachment; three lithographic presses, direct drive, size of bed 24 by 23, also equipped with gelatin attachment; one Multiplex display fixture, No. 1, 25 leaves 4 by 7 feet, giving 1,400 square feet display area, with electric light attachment. GUBELMAN PUBLISHING CO., 2 Garden st., Newark, N. J.

FOR SALE — 40 Wesel make-up tables, 25¼ by 30½ inches, iron top; 2 Wesel automatic self-inking, web-feed proof-presses, 10 by 26 inches; 1 Wesel automatic, self-inking, web-feed proof-press, 22½ by 26 inches; 40 steel newspaper stere chases, 22½ by 27¼ inches outside; 1,000 California job, triple and news cases; also stands, cabinets, etc.; all the above at bargain prices. PHILADELPHIA PRINTERS SUPPLY CO., 14 S. 5th st., Philadelphia, Pa.

Megill's Patent SPRING TONGUE GAUGE PINS



Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency, Method of attaching does not interfere with raising tympan. Only

E. L. MEGILL, Pat. and Mfr. 60 Duane Street From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES VISE GRIP Send for booklet this and other styles

FOR SALE — Secondhand Kidder all-size adjustable rotary press, size 43 by 56 inches; minimum sheet, 26 by 34 inches; cuts anything between; prints two colors on top and one color on reverse side of the web; has traveling offset web, and can do 133-line screen half-tone printing; machine in A-1 condition, with complete equipment; immediate delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

SEVEN-COLUMN QUARTO, 39 by 54, Cottrell & Sons, 2-revolution, 4-roller, rack-and-screw and table distribution, rear tapeless delivery, air springs, box frame and base, slitter and jogger; price right and press is right. GRAND RAPIDS ELECTROTYPE CO., Grand Rapids, Mich.

FOR SALE — John Thomson presses: one, size 13 by 19, 3-roller; two, size 10 by 15, 3-roller; one, size 10 by 15, 2-roller; running in perfect condition; reason for sale: changing equipment; offers solicited. FRANK F. LISIECKI, 9 Murray st., New York.

FOR SALE — Whitlock two-revolution press, four form rollers, bed 29 by 42; also Hoe two-revolution press, 4-roller, size of bed 40 by 60; guaranteed in first-class condition; will trade in part payment. PRESTON, 49A Purchase, Boston.

RULING MACHINE, Springfield (Dewey), 44-inch, double-beam striker, No. 1 layboy, cloth guides, double-faucet ink guides; adjustable feed guide: bargain for quick sale. GRAND RAPIDS ELECTROTYPE CO., Grand Rapids, Mich.

TWO MIEHLE cylinder presses for sale; No. 000; print forms 39 by 56 inches; can be seen running; \$1,200 f. o. b. Baltimore. THE LORD BALTIMORE PRESS, Greenmount av. and Oliver st., Baltimore, Md.

MEISEL PRESS for sale (new), with improvements, for \$3,500 spot cash; worth \$7,000 today; will be shown to prospective buyer by special arrangement; machine is new and in perfect order. N 528.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — One U. P. M. automatic pile feeder, takes sheet 32 by 44 inches, almost new; one two-revolution, 4-roller Whitlock cylinder press, size bed 30 by 46 inches. N 526.

LINOTYPE — Three Model 1 machines with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

LINOTYPE — Model No. 1, Serial No. 8011, with one magazine, liner, ejector-blades, font of matrices. TRIBUNE PRINTING CO., Charleston, W. Va.

FOR SALE — Hoe stop-cylinder press, 5-roller, size 51 by 36, sheet 50 by 32, 2 sets of rollers, 4-step cone pulleys, countershaft, 4 chases. N 501.

INLAND PRINTER bound volumes, Nos. 26 to 51, inclusive (October, 1900, to September, 1913); perfect condition; \$25, f.o.b. Chicago. N 513.

LINOTYPE — Model 3 (rebuilt Model 5), No. 7286, molds, matrices, liners and blades. SUNSET PUBLISHING HOUSE, San Francisco, Cal.

LINOTYPE — Model 2, Serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. ARYAN THEOSOPHICAL PRESS, Point Loma, Cal.

FOR SALE — 14 by 22 inch Gally Universal, good condition; \$200, f.o.b. Pittsburgh. TANKI, Inc., 231 Fifth av., Pittsburgh, Pa.

LINOTYPE — Model 1, Serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. METROPOLITAN PRESS, Seattle, Wash.

### HELP WANTED.

### Bindery.

FOREMAN for our folding-box department; must be a good manager and have a thorough, practical knowledge of the business; none but the most competent need apply. THE LORD BALTIMORE PRESS, Baltimore, Md.

WANTED — Bookbinder; one who can do ruling and forwarding pre-ferred; good pay; only first-class man need apply; state age, expe-rience and previous employment. A. J. LAUX & CO., Lockport, N. Y.

### Composing-Room.

PRINTER — One who knows type values and can put quality and strength into composition; must be an exceptional printer with original ideas and the ability to carry them out in the finished work; permanent connection for such a man with San Francisco house doing highest grade catalogue, booklet and commercial work; remuneration to correspond with ability; union; give full details of experience and send samples of your work or your reply will receive no attention. N 510.

WANTED — High-class man for working foreman in high-class printing office; must be fast operator, hand and stoneman, and accurate proof-reader; good salary; permanent; give full particulars as to ability, age, union or non-union, etc.; opportunity to secure interest. N 508.

WANTED — Combination monotype keyboard and caster operator; steady position; write at once, giving all particulars. THE COMMERCIAL PRINTING & LITHO. COMPANY, Akron, Ohio.

WANTED — For up-to-date shop specializing in commercial printing, compositor who has good taste and the ability to produce high-gradework; union. F. J. SCHATZLE, Kankakee, Ill.

### Managers and Superintendents.

FOREMAN to take charge of trade typesetting plant operating both monotypes and linotypes, with adequate make-up facilities. Address, giving experience and all particulars possible, N 504.

BOOKKEEPER-STENOGRAPHER WANTED in southern city; must-be accurate, neat and rapid; man familiar with printing business pre-ferred; permanent; bond required; state salary with references. N 512.

### Pressroom.

FOREMAN — Pressroom night foreman wanted by one of New York's leading book printers; must thoroughly understand bookwork, know all impositions, O. K. all margins and revises, familiar with cost system, know what press standing means; a thorough executive who will insist on maximum production and fine quality; state experience in application.

WANTED — A first-class cylinder pressman capable of taking charge of a pressroom; must be familiar with high-grade catalogue and colorwork; permanent position; good prospects for advancement to an energetic, capable man; a man under 40 preferred. N 480.

WANTED — Competent press foreman to take charge of Miehles and platens; up-to-date union shop; good working conditions; Pennsylvania city of 30,000. N 505.

WANTED — A pressman, experienced in operating two Miller feeders. P. O. BOX 876, Reading, Pa.

### Proofroom.

PROOFREADER, MALE OR FEMALE — Must be fast, accurate reader, experienced in high-grade catalogue, booklet and commercial work; previous experience as head reader in large, high-grade plant necessary; want the best proofreader on the Coast; San Francisco house; excellent working conditions; union. N 506.

### Salesmen

WANTED — A salesman or sales manager to increase the sales of a line-of machines already established in world-wide service in the printing, lithographing, bookbinding and allied trades; state age and experience. N 522.

WANTED — Printing salesman for established book and job printing house; good position for the right person; state age and experience, also salary expected. N 527.

### INSTRUCTION.

LINOTYPE INSTRUCTION—17 Mergenthalers; evenings; \$5 weekly; day course (special), 9 hours daily, 7 weeks, \$80; three months' course, \$150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards, free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

### MISCELLANEOUS.

TYPEWRITING — We do all kinds of typewriting on good bond-paper at reasonable prices. Let us bid on your work, A. M. SKIER, Box 531, Hawley, Pa.

### SITUATIONS WANTED.

BINDERY FOREMAN, 30 years' experience as bookbinder, whereof 18 years as foreman, competent in all branches, good executive ability, wants position. N 410.

SITUATION WANTED — Bindery foreman, A-1 in all branches; best of references. N 529.

BINDERY FOREMAN, experienced in all branches, good executive, openfor position. N 496.

### Composing-Room.

SITUATION WANTED — Composing-room foreman, first-class, all-around printer, book and catalogue work, make-up and lock-up espearound printer, book and catal cially. BOX 296, Iowa City, Iowa.

POSITION WANTED as foreman of newspaper composing-room; young man, thorough printer, make-up, executive. N 517.

FOREMAN composing-room, high-grade commercial and catalogue work; result-producer; union. N 519.

A

PROCESS All matters of current interest to Process Workers and Electrotype and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau. All matters of current interest to Process Workers and Electrotypers are dealt with month

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free. \$0.08,
Specimen copies can also be obtained from The Inland Printer Company upon request,
A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

The Journal for all up-to-date Process Workers Published by A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

### Executive.

BUSINESS, PRODUCTION AND SALES EXECUTIVE would like position with well-established concern as business manager, assistant, or superintendent; now managing my own business in which I have offer for my interest; 20 years' general experience in the following order: General office work—collections, credits, correspondence, salesman and sales manager; advertising—letters, booklets and follow-ups; practical shop experience—superintendent responsible for organization and production of over 100 employees, in complete art, engraving, electrotyping and printing-plant producing the highest quality of publicity material; personal and business references furnished; 40 years of age, married, and absolutely reliable; salary, \$2,500. N 524.

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### Managers and Superintendents.

SUPERINTENDENT seeks connection with job-plant doing high-grade work; 20 years' experience as manager-superintendent; competent reader, estimator, buyer and correspondent; gilt-edge, "out-of-the-ordinary" credentials; will go anywhere, but northern New York or New England States preferred. G. T. COOPER, 189 Hamilton st., Cambridge A, Mass.

COMPOSING-ROOM SUPERINTENDENT OR FOREMAN desires to make a change; more than 25 years' printing experience, past 10 in executive positions; familiar with best grades of commercial, catalogue and booklet work; conversant with modern methods and machinery; good systematizer; references; union. N 503.

POSITION WANTED — Sixteen years' experience on blank-book, loose-leaf and commercial work in bindery, composing-room, pressroom, traveling salesman, and all desk work of estimating, orders, costs, etc.; now manager; 31 years old; strictly temperate; can take charge or assist superintendent; correspondence invited. N 518.

### Pressroom.

PRESSMAN-FOREMAN seeks change from Chicago to smaller city or town, to take charge of 2 to 6 cylinder pressroom; thorough on half-tone vignette, process colorwork and embossing; an experienced executive, practical, conscientious; speed or quality results unexcelled; best references regarding character, habits and reliability; salary optional. referen N 516.

PRESSROOM FOREMAN OR SUPERINTENDENT, a first-class executive, now in charge of a large pressroom in New York city, desires a change; this man will systematize your pressroom and obtain a high standard of efficiency; he is a capable, industrious mechanical supervisor, always on the job; best references. N 523.

PRESSMAN, 22 years' experience; 10 years as head executive on the better grades of all classes of printing; best of references; will go anywhere; write particulars in first letter. N 507.

PRESSMAN, who has been running cylinders 5 years, desires a position as assistant pressman in large shop doing the very highest grade of work, or position as pressman. N 521.

SALES MANAGER, thoroughly experienced in all branches of the printing business, having been connected with large concerns, is desirous of making a change; if you need a competent man, with large acquaintance, and are willing to make a liberal proposition, I will be pleased to hear from you. N 514.

### WANTED TO PURCHASE.

WANTED — Two secondhand Autopresses; give number and age. RAISED PRINTING CO., 185 Franklin st., Boston, Mass.

WANTED - Pony Miehle press in good condition; state age, condition and lowest price. N 520.

### BUSINESS D'RECTORY.

### Advertisine Blotters.

PRINTERS — Are you acquainted with the Poates Geographical Blotters, about 9 by 4? They are 100 per cent absorbent (both sides), with maps of the United States or individual States. Only \$6.00 per thousand, including your imprint. Send for a trial order today. POATES PUBLISHING CO., 22 N. William st., New York city.

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus,

### Advertising for Printers.

BLOTTERS, folders, mail-cards, booklets, house-organs — we furnish two-color cuts and copy monthly. You do the printing and own the cuts for your town. Small cost, profitable returns. Write for samples and prices. ARMSTRONG ADVERTISING SERVICE, Des Moines, lowa.

### Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

### Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

### Carbon Black

CABOT, GODFREY L .- See advertisement.

### Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago.

### Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE - Steel chases for all

### Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron Bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

### Counting Machines.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

achinery.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

### Cylinder Presse

BARNHART BROTHERS & SPINDLER - See Typefounders.

### Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

### HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

### Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

### Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, \$40 to \$90.

### Ink Fountain.

THE NEW CENTURY ink fountain, for sale by all dealers in type and of printers' supplies. WAGNER MFG. CO., Scranton, Pa.

### Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER - See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

### Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. I equipment for printing-presses and allied machines a specialty.

### Numbering Machines.

AMERICAN TYPE FOUNDERS CO .- See Typefounders

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

### Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. C sively. The Oswego, and Brown and Carver and Ontario. Cutters exclu-

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROTHERS & SPINDLER - See Typefounder

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE - See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

### Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

### Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron Bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

### Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadel-phia, Pa.

### Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE - See Typefounders.

### Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories Bldg., Springfield, Ohio.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

### Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

### Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

### Printers' Supplies.

BARNHART BROTHERS & SPINDLER - See Typefounders.

AMERICAN TYPE FOUNDERS CO .- See Typefounders

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE - See Typefounders.

Printing Machinery, Rebuilt. BARNHART BROTHERS & SPINDLER - See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE - See Typefounders.

Printing Machinery, Secondhand.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

### Printing Material.

AMERICAN TYPE FOUNDERS CO .-- See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE - See Typefounders.

### Punching Machines.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE - See Typefounders.

### Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO .- See Typefounders

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

### Roughing Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

### Static Neutralizers.

THOMPSON STATIC NEUTRALIZER eliminates electricity in paper. Sole manufacturers K. K. Dispeller. 223 W. Erie st., Chicago.

### Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only \$3 with materials, by which engraved plates are east in stereo metal from drawings on cardboard.

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

### Typecasting Machines.

THOMPSON TYPE MACHINE CO., the Thompson typecaster, 223 W. Erie st., Chicago; 38 Park row, New York.

AMERICAN TYPE FOUNDERS CO., original designs in type and deco-AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Riehmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsyth st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco. 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE. Type, borders, brass rule, printing machinery and printers' supplies. Address our nearest house. Philadelphia, 9th and Spruce sts.; New York, Lafayette and Howard sts.; Chicago, 1108 South Wabash av.; San Francisco, 762-766

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha,

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress at., Boston: 535-547 Pearl at., cor. Elm. New York.

LET US estimate on your type requirements. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

### Wire-Stitchers.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

### Wood Goods.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

### STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of (insert title of publication) THE INLAND PRINTER, published (state frequency of issue) monthly at (name of postoffice and State) Chicago, Illinois, for (state whether for April 1 or October 1) October 1, 1917.

1, 1917.

State of Illinois, State of Illinois, County of Cook.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared James Hibben, who, having been duly sworn according to law, deposes and says that he is the (state whether editor, publisher, business manager or owner) business manager of (insert title of publication) THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing

That the names and addresses of the publisher, editor, managing

editor and business managers are: 

of stock.)

Estate of Henry O. Shepard, Deceased, for the benefit of Mrs. Jennie O. Shepard, 635 S. Ashland av., Chicago, and Mrs. Clara J. Shepard, 635 S. Ashland av., Chicago.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: (If there are none, so state.)

None.

(Signature of editor, publisher, business manager or owner.) Sworn to and subscribed before me this 18th day of September, 1 [SEAL] (Signed) HARRY H. FLINN (My commission expires March 31, 1920.)

Form 3526.- Ed. 1916.

NOTE.— This statement must be made in duplicate and both copies delivered by the publisher to the postmaster, who shall send one copy to the Third Assistant Postmaster-General (Division of Classification), Washington, D. C., and retain the other in the files of the postoffice. The publisher must publish a copy of this statement in the second issue printed next after its filing.

## Type-Hi Disc Planer

Built expressly for Printers, Photoengravers, Electrotypers and Flat-Box Stereotypers

Type-Hi Mfg. Company, Inc. 1 Syracuse, N.Y., U.S. A.



# **Engraved Christmas Cards**

For Personal or Commercial Use

MY SPECIALTY—Series "A." Four different subjects, neatly packed, 25 of each design, assorted 100 to a box. Price \$2.50 per 100.

Envelopes and delivery included.

NOTE -We will send immediately upon receipt of remittance and allow you to days from date of delivery to return them if not satisfactory. That means you can have your money back.
Offer Expires December 1, 1917.

We Considered the Printer When We Designed Our Cards, Our Samples Prove This, Samples From Our Line Mailed on Request.

We have no connection with any other house

HARRY W. KING, Manufacturer of "King Kards" 312 Cherry St., Philadelphia, Pa.

Our Show Cards and Advertising Ribbons Sell the Cards.



# Brown's Lasts Forever

intact a hundred years from now, wouldn't they be willing to spend a little more for a ledger or record book?

They can be sure — absolutely sure, barring fire - simply by using Brown's Linen Ledger Paper.

The chief cost of a ledger or record book is in the covers, binding, printing and ruling. It is not in the paper. To use Brown's instead of some cheap paper raises the cost of the completed book much less than you think.

F your customers could be sure that Brown's has been the standard since their records would be legible and 1850. It neither grows dingy with the years, gets brittle and cracks, wears dogeared or tears away from the binding.

> Made from pure White rags without the use of strong bleaching chemicals, it presents a smooth, durable surface for the penman and withstands all the erasing necessary.

> Brown's means absolute ledger legibility for years and years to come.

Be sure you recommend it.

Ask for Sample Books.

L. L. BROWN PAPER CO. ADAMS, MASS., U. S. A.

Brown's Linen Ledger Paper

# Get the Genuine



### ROUSE REGISTER HOOKS AND BASES

have been used by many of the largest, most progressive and most prosperous color, book and catalogue printers since the day they were placed on the market.

Satisfaction on the most in-tricate register work is the chief reason for their continued use, but convenience in operation and sterling wearing qualities are also strong points in their favor.

If you are not using Rouse Register Hooks and Bases, a trial will convince.

Avoid substitutes—above all

Remember the Name

**CHICAGO** 



No Increase in Price Because of the War!



# **BEST BY TEST**

Tested by the Best!

### TRIED AND FOUND RIGHT BY

Henry O. Shepard Co., Chicago
The University Press, Cambridge, Mass.
R. R. Donnelley & Sons Co., Chicago
Peterson Linotype Co., Chicago
and over 1,000 others.

### Sold RIGHT, Too!

Our sales policy—from maker to user—eliminating the middle-man's profit, is responsible for the low prices at which we are able to sell our machines. In face of rising prices for all materials going into their manufacture, a successful direct-by-mail cam-paign has increased sales to an extent which enables us to sell at the same old prices as before the war.

### THE VANDERCOOK PRESS

559-565 West Lake St., Chicago, Ill.



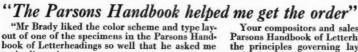
the training camps. There's hardly a sizable company anywhere but has lost man after man from its selling force — and they're not so easy to replace.

### IT MEANS MORE SALES MUST BE MADE BY LETTERS AND CIRCULARS

and that spells a bigger, better stationery business for you-more letter-heads and envelopes to printby the Western States System of "short cut" stationery profits.

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to duplicate it. "And, of course, he wants us to use Parsons Old

Your compositors and salesmen both need the Parsons Handbook of Letterheadings. It gives all the principles governing layout, type selection and color scheme. Written by Henry L. Johnson, one of America's foremost typographers.

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In your desk or in your memory there is a list of articles and brands on which you know you can rely.

# **ESLEECK'S** THIN PAPERS

deserve to be among your "STANDBYS," if they are not now.



The Esleeck Specialties are Onion Skins, Manifolds and Thin Bonds, in colors and white. They are made of the best rag stock—loft dried and well finished.

These STANDBYS are sold by leading paper jobbers.

Ask Department B for samples.

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SPECIAL OFFSET INKS

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Wherever the judgment of Color value is important — the MAZDA C-2 lamp by all means!

HE new MAZDA C-2 is for use where color comparison is necessary under artificial light. Its color values give an approximation of daylight. Yellows, greens, blues and reds are easily distinguished. Tinted stocks—creamwhites and blue-whites—can be readily differentiated.

Your employees dread dark, cloudy days. They know poor lighting results in straining eyes to distinguish colors, spoilage, mishaps and slowing down of the work.

Free your employees from the dark day bugbear and increase their productive capacity by taking advantage of this new and latest development in MAZDA Lighting.

The high power Edison MAZDA C-2 is distinguished from the regular type of MAZDA Lamp by its blue bulb. Consult your electric light company or nearest MAZDA agent for complete details.

EDISON LAMP WORKS of General Electric Company, HARRISON, N. J.

Some of the Places Where MAZDA C-2 Should be in Use.

In press, proving and engraving rooms; art departments and lithograph transfer rooms; sorting and inspecting rooms; and every place where color comparison is important.

744

# EDISON MAZDA

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# WHEN PRINTERS AD-VERTISE THEMSELVES



T is very gratifying to us that the finest printers have a habit of using Strathmore Papers for their own advertising. The famous DeVinne Press is a case in point. Its recent booklet, "The Greater Service," is an admirable example of the understanding use of both cover and text paper.

The fine, clear type seems inlaid on an unusually broad expanse of beautifully textured pure white Strathmore Paper. An indescribable effect of richness, cleanness, beauty—it is hard to find the word—is attained.

You have but to see and handle this booklet to understand that craftsmen produced it. The Paper says DeVinne's say.

Write for "The Language of Paper," a comprehensive essay on the expressiveness of texture in paper by Frank Alvah Parsons, President of the New York School of Fine and Applied Arts. It will help you select the paper that says your say. Strathmore Paper Company, Mittineague, Mass., U.S.A.

# STRATHMORE QUALITY PAPERS



### AMERICAN MODELS 30 & 31 WORLD-STANDARD TYPE-HIGH **NUMBERING MACHINES**

5 Wheels  $57\underline{00}$ 

6 Wheels  $\$8\underline{90}$ 

In stock and for sale by dealers everywhere

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Specify AMERICAN when ordering

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Don't neglect to write for details concerning our service of satisfaction and profit to printers.

### DENNEY TAG COMPANY

West Chester, Pennsylvania

# "Profit-Producing Printing Papers"

Did you receive a copy of our new price list? If not, write for it today

Parker, Thomas & Tucker Paper Co. 535-539 South Franklin Street, Chicago

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Are Still in Demand

Really we are almost too busy filling orders to afford the time to say so.

We, however, have a circular giving full particulars which will be gladly sent for the asking.

CHAUNCEY WING, Manufacturer GREENFIELD, MASSACHUSETTS



Went into a composing-room a short time ago and a com-positor had a nineteen and a half foot string wrapped on a type page for a 5 x 7 book—fact. A 22-inch

# Hancock Type Tie-Up

did the trick better and quicker.

They are using 800 of them now. Literature and sample for 10c.

Made and sold by H. H. HANCOCK, Lynn, Mass.

# Ticonderoga Pulp & Paper Company

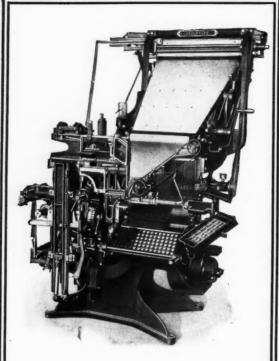
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Unsurpassed for Booklets and Catalogues in which either half-tones or line cuts are used.

Specialties: Egg Shell, Special Magazine, English Finish, School Text and Music





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Don't buy an expensive composing-machine without making a similar investigation — especially among users.

Many of your printer friends are using Intertypes. Ask them.

# Intertype Corporation

General Offices and Eastern Sales Department

50 Court St., Brooklyn, N.Y.

Old Colony Building CHICAGO 539 Carondelet Street NEW ORLEANS

SAN FRANCISCO 86 Third Street "We are convinced that the time saved by the Autocall service pays for the equipment and installation many times over each year."

J. E. MILLER, Supt.

The Crowell Publishing Co.

Springfield, Ohio

Pays for itself many times over each year! You may think that the Crowell Publishing Company have unusual uses for the Autocall? They haven't—it repays its cost many times over in the routine work, day after day. Hundreds of other Autocall users say that the time saved repaid the cost of their equipment within a few weeks.

Pay for itself? Why, we can tell you of cases where the Autocall has paid for itself in *one call!* In a recent incident a small blaze started a sprinkler head and only one man in the plant knew how to stop it. It took thirty seconds to find him with the Autocall and two or three minutes for him to get to the scene and get the water shut off. In that time damage amounting to over one hundred dollars had been done. Only a few minutes longer in locating this man would have cost more than the entire cost of the Autocall—and before its installation it often took from 30 minutes to an hour to find him.



But you don't buy the Autocall for these accident cases—it's to save time in locating such men as the superintendent, the foreman of the composing room, the head pressman, the mechanic, the electrician, and others. It's to relieve the telephone system of unnecessary calls—to knit the organization more closely together by making every member instantly available.

It's in such work as this that the Crowell Publishing Company finds the Autocall pays for itself many times over each year.

We have a plan that will enable you to determine before purchasing how much the Autocall will save for you. May we explain it to you?

Our factory fire alarm service may be operated in connection with the Autocall.



201 Tucker Avenue



# Old Shelburne

# Commended for Commercial Stationery

THE ordinary, low-priced paper has a low-grade finish, one that is neither attractive to look at nor satisfactory to use.

This is where **@ld Shelburne** is different. It is an inexpensive stock, but as carefully finished as many of the finest papers.

After being loft-dried, in the most approved way, every sheet of **Gla Shelburne** is hand plated. The result of this care is that **Gla Shelburne** is a really remarkable sheet for the money; firm and strong, with a splendidly finished surface that invites the pen and insures excellent printing results.

This is an undeniably attractive paper, besides being a thoroughly practical business stock. For stationery, booklets, folders and similar advertising literature, Old Shelburn is entirely adequate and satisfactory.

Let us send you samples — your customers will be glad to know about @ld \$hriburns.

Price to Printers: 19c per Pound, in Case Lots, East of the Mississippi

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By Frank S. Henry

It is a text-book which covers every phase of the art of printing, from composition to presswork. While written especially for apprentices, the journeyman and the employing printer will find in it much that will be of service. It explains the little kinks that go to make good printing. For the man who lays out the work it will be extremely useful.

The book will be sent for free examination to any employing printer, or to any individual giving a satisfactory reference.

### TABLE OF CONTENTS

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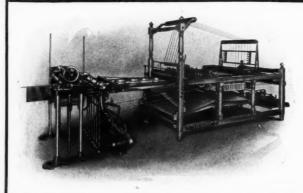
# COMPOSING STICKS

are reliable, are accurate (will not slip), are convenient to use, are well made—are right from every standpoint upon which a composing stick may be judged.

Sold by all dealers! Specify the "Star" when ordering!

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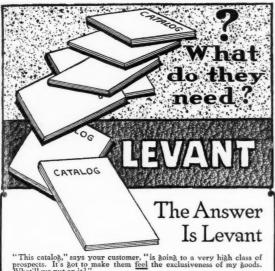
Why hesitate? The Hickok Feeder is made by a firm with 73 years' experience. It is guaranteed fully and will pay for itself in a year's time or less. Labor is scarce and poor.

Write for circular and experience others have had with the Hickok Feeder.

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HARRISBURG, PA., U.S.A.

Representatives for Canada:
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"This catalog," says your customer, "is going to a very high class of prospects. It's got to make them feel the exclusiveness of my goods. What'll we put on it!"

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Your cue is then to bring out Levant Cover Paper. Levant is made to simulate the finest leather, and it conveys an adequate impression of the beauty of that leather. Its soft and rich-looking surface at once suggests luxury, dignity and the most exacting good taste.

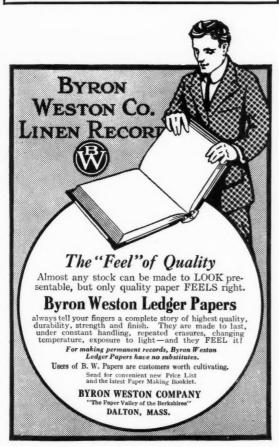
The seven colors of Levant are in keeping with the stock; they are very elegant, and at the same time practical. The paper wears well, too.

Levant itself is so decorative that elaborate ornamentation is unnecessary. Levant reflects credit on you as well as your customer.

Send for our beautiful Suggestion Book and the latest XTRA—the house-organ that is "different."

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From One Machine

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Is the only machine which makes type in all sizes from 5 to 48 point.

It is the only machine which can be quickly changed to cast leads, slugs and rules.

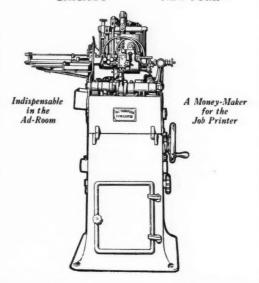
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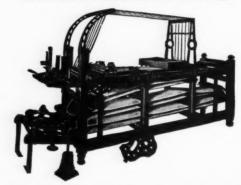
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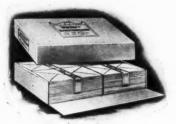
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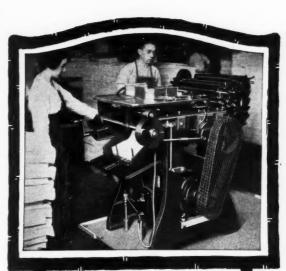
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is extremely rigid and is built for long life and hard service. It will easily earn its price by enabling you to get competitive business that you couldn't reach without it. It is ideal for the general run of commercial printing such as tags, labels, letter-heads, envelopes and general jobwork of wide range. The press is a marvel of convenience and efficiency — compact, smooth-running and a wonder for capacity.

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Jobs >

YOU can make every job of printing pay a bigger profit and handle more jobs, if you will put a STONEMETZ TWO-REVOLUTION PRESS to work for you.

These are more than just our claims. They are the unanimous opinions of STONEMETZ OWNERS everywhere—printers who have saved enough more in labor, time and cost to pay for their STONEMETZ in a very short time. They

a very short time. They have proved to their own satisfaction that the STONEMETZ produces not only more profit on every job, but also that it produces more jobs.

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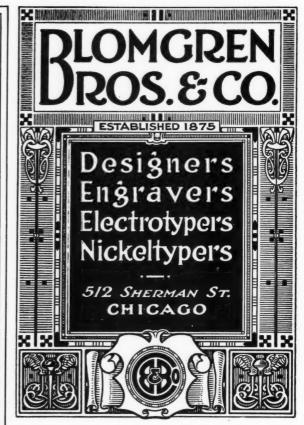
Chicago, Illinois

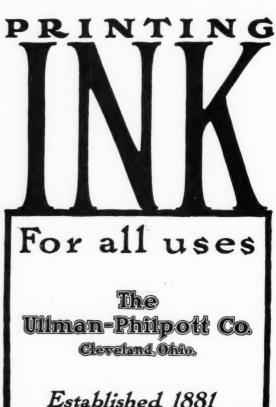
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"The Fashion plate of Printerdom"

HIS MAGAZINE is issued monthly in the interests of printers, publishers, designers, engravers, advertising men and others. Its articles relate to the constructive phases of printing and advertising. It conveys information of real value and interest. It presents regularly the new things in type, design, colorwork, the reproductive processes, and other features of the graphic arts. The exhibits include examples from the leading publishing houses, printers and engravers, and afford the most comprehensive showing ever made of American printing and engraving. The size of The Printing Art is 9x12 inches. It has over one hundred pages every month. The annual subscription price is \$3 in advance; single copies, 30 cents. Foreign price, \$5 per year, including postage. Canadian subscriptions, \$3.75 per year.

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Two Forms Set in 62 Hours Less Time Than Required for One by Hand. Presswork Cut in Half

6 6 We have practically discontinued the use of our brass rule case in jobs containing any rule

\*\*\* We have practically discontinued the use of our brass rule case in jobs containing any rule work whatever. We desire to call attention to the enclosed form for a railroad contractor (shown alongside), EVERY LINE OF WHICH IS MACHINE SET. We had this same job two years ago and it was set entirely by hand, in one form—as it was almost impossible to run it in distribution. THIS FORM WAS SET WITH YOUR RULED FORM AND TABULAR DEVICE a few days ago AND THE TOTAL TIME FOR SETTING TWO COMPLETE FORMS WAS: Machine Composition, 6 hours; Hand Composition, 3 hour; Distribution, 4 hour; TOTAL TIME, 94 hours. Aside from the saving in composition (two forms set in 64 hours with four hours) was required to set one by hand) we saved half of the presswork, the first order two-on. We feel that we could now almost do without our linotypes as easily as we could the Matrix Ruled Form and Tabular Device.

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THE MATRIX RULED FORM AND TABULAR SYSTEM is the only equipment applied to a slug-casting machine that will produce, when slugs are assembled, a complete printing form, including vertical and cross rules, all of which are cast in same manner as ordinary machine slugs. The vertical and cross rules invisibly join at crossing point and *Printed-Page Looks Like a Work and Turn Brass Rule Job*.

You owe it to yourself and the future of your business to investigate every means for reducing cost of production. Meet the shortage of help, already being felt, by increased efficiency. Photographic copies of letters from satisfied users and complete descriptive literature gladly mailed to you upon request.

MATRIX RULED FORM & TABULAR CO. TOURAINE BUILDING, FORT WORTH, TEXAS

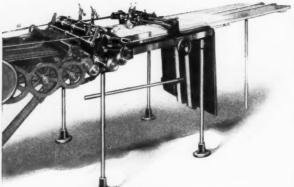
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Matrix Ruled Form & Tabular Co. Touraine Building, Ft. Worth, Texas

Without obligating us in any way send full particulars on your system for setting ruled work, tabular work and tariffs on the Intertype and Linotype.

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#### Automatic Continuous Feeder

A Mechanical Feeder That Makes Possible 6.000 Sheets Per Hour

Designed especially for Hall, Anderson, Dexter, Brown and Cleveland High-Speed Folding Machines; also Ruling Machines. It is quickly adjustable from largest to smallest sheet.

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Second Edition—Improved, Revised, Enlarged

#### The Art & Practice of By EDMUND G. GRESS

TWENTY-EIGHT CHAPTERS—615 high-class Type Arrangements, of permanent goodness and mostly in color-Forty full-page inserts—Nearly 100,000 Words of Text, directly relating to examples shown—A remarkable collection of the best work of many of America's best Typographers, with practical analyses and applications.

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We are making extra heavy shell plates by a lead moulding process without the aid of graphite; an accomplishment that

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Just the thing for ready reference.

They will answer any of the puzzling questions which confront you daily.

Invaluable whether you operate your own bindery or must depend on others for such work.

Two heads are better than one, and with these books you will have Mr. Pleger's experience and advice within reach all the time.

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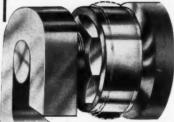
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A text-book of 200 pages of information written in plain English, avoiding involved technical terms; easily read and understood by apprentices and students of lithography.

THIS BOOK EMBRACES ALSO COMPREHENSIVE TREATISES ON

PHOTO-LITHOGRAPHY AND TIN-PLATE DECORATION Sent on receipt of price, \$3.00

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Manual of Printing

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The Inland Printer Co.

"To drill 3,000,000 sheets,  $5\frac{1}{2}$  by  $8\frac{1}{2}$ , required only seven days -with an ordinary punch this work formerly took twentyfive days, and was not done so well."

One printer's "say," not ours.

(Name on request.)

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Just a representative example of accomplishment on the

#### TATUM MULTIPLE SPINDLE DRILL

The "hole" thing when it comes to putting holes through paper.

Can you turn out twenty-five days' work in seven in your plant? You can not with ordinary machines. You can with this Multiple Spindle Drill.

#### These Three Features of the "Tatum" Drill Make Superior Production Possible

Hollow Drills - To insure clean holes the drills must necessarily be hollow. Ours are constructed with a compound taper on inside (patent pending) to insure easy clearance of

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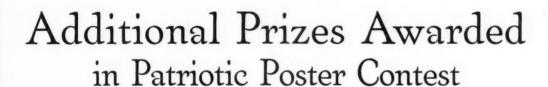
Rotary Side Gages — The only method of gaging that insures absolute accuracy of spacing between centers of holes, because the gaging is always from the same edge of the stock. If you have experienced the annoyance and consequent loss in gaging from both edges of sheets cut off-size, thereby throwing the holes off center, you will realize the advantages of the rotary side gages.

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MAKERS OF "THE LINE OF TRUE MERIT"

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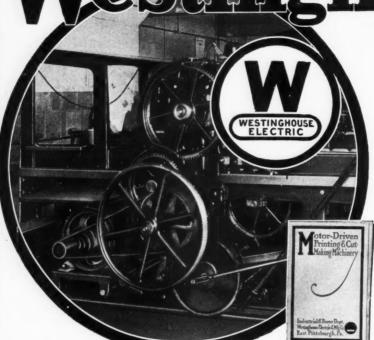
A. D. BROOKS, The Brooks Co., Cleveland, Ohio - 15.00 JOHN J. McCRACKEN, New York City - - -

In addition, J. Forrest Tucker, with the Marsh Printing Company, New Philadelphia, Ohio, is given honorable mention on the excellence of the design submitted by him.

#### IDEAL COATED PAPER CO.

BROOKFIELD, MASSACHUSETTS





#### Electricity and the **Printing Plant**

Electricity is being used more extensively each year. This is due to its many advantages - also to-

#### Westinghouse **Electrical Equipment**

Few installations are exactly alike. Each needs individual consideration. Here's where Westinghouse is exceptionally well

equipped to serve you.

For not only does the Westinghouse Engineering staff include a great number of experts in design and application, but every engineer commands the knowledge Westinghouse corps. This, together with equipment that bears the Westinghouse trade mark assures you of the highest quality of product and UNFAILING DEPENDABILITY.

Write for Booklet 3185 Westinghouse Electric & Mfg. Co. East Pittsburgh, Pa.



HE is neither printer nor binder. He is an all-important link between. You depend upon him to produce clean, accurately and smoothly cut stock, so it's up to you to help him keep his knives right. He needs in his equipment the

#### Carborundum Machine Knife Stone

It will keep the blades keen and smooth cutting—it will save time and save stock and lessen the need of grinding. It will put an edge on the knives and keep it there, for there is nothing harder, sharper, faster-cutting than Carborundum, the greatest of all sharpening agents.

Carborundum Machine Knife Stones can be had from hardware dealers or direct, \$1.50.

The Carborundum Company, Niagara Falls, N. Y.

New York Chicago Philadelphia Cleveland Cincinnati Pittsburgh Boston Milwaukee Grand Rapids .....



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E. B. Bowman, Sales Manager Mississippi Valley Paper Company, St. Louis, in a letter dated November 22, 1916, says:

"In regard to your Salesmanship Course, written for printing salesmen, I personally took this course some two years ago in a class of thirty, at Kansas City, Mo., and I want to say that I had previously taken other courses in Salesmanship, and have read a number of books along lines on business building, but can truthfully say that I believe your Course is more helpful, and more broadening, particularly to the printing, or paper salesman. That had this Course is not only adapted to the printing salesman, as it was originally written for, but is particularly beneficial to the paper salesman. I am now personally conducting a class in our organization with your Course, and can truthfully say that all of the boys attending, whether salesmen or not, have displayed a fuller amount of enthusiasm and co-operation since they have been in attendance. I furthermore feel that any printing of the paper as a continuous of the course and give it his careful study."

Geo. W. Winthrop, Ardmore, Pa., writing under date of February 16, 1917, says:

Geo. W. Winthrop, Ardmore, Pa., writing under date of February 16, 1917, says:

date of February 16, 1917, says:

"I have yours of the 9th in hand, enclosing my final paper in salesmanship. The studies have been very interesting and instructive, and as I securing me an executive position with one of the best printing houses in Philadelphia. In my new position I have noticed that the methods used by our successful salesmen are based on the principles taught in your Course. I have enjoyed these studies a great deal and feel that I have been benefited to a large extent. I want to thank you in an informal way for the interest you have taken in my papers, and assure you that your letters to me have been duly appreciated."

S. H. Fox, Sales Manager A. W. McClov Co.

S. H. Fox, Sales Manager A. W. McCloy Co., Pittsburgh, Pa., who has been teaching a class of fifteen young men, using Mr. Mickel's Course, under date of December 21, 1916, says:

under date of December 21, 1916, says:
"In reference to the advancement we have made
in our sales training course, would say that we
have just completed the first three lessons, and
have followed explicitly your instructions sent me
with the original of first lesson. We are getting
along splendidly, and my enthusiasm is just as
sincere and as great as expressed in my former
letter, under date of November 8th."

In the letter dated November 8th, to which Mr. Fox refers, he said:

"We feel this is the very Course we have been looking for, and have become so enthused about same, that we have decided to take fifteen sets of your Course, instead of ten. Order and draft for \$125.00 herewith."

In a personal letter dated September 3, 1917, extending to Mr. Mickel congratulations on his 60th birthday, Mr. A. W. McCloy said: "Your Course in Printing Salesmanship is now a permanent part of our business."

a permanent part of our business."

Mr. Wm. Siemens, with the American Printing Co., St. Louis, under date of May 21st, wrote:

"It gives me great pleasure to write that you may give to some prospective student my experience in studying your Sales Training Course. It is the best Course offered to prospective printing salesmen today. Why? Because it deals solely with the one object of selling printing for a profit. I have spent five years working at the printing business until the company put me out. Then my troubles started. I found I needed training for my work—a Course in printing salesmanship. I took up your course and studied it—and it was a wise move for me and my company. If students would do as I have done—start selling and study the Course together, they will find the two will co-operate for success."

Geo. H. Unger, Pressmen's Home, Tenn., wrote April 25, 1917:

"I find your Course greater and better than I had expected, I am sending with this a M. O. for \$15.00 balance due on Course. Your letters and criticisms are very helpful to me."

Mr. John A. Lyons, Rock Island, Ill., in a letter dated September 9, 1917, says:

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